

## Course Descriptions

2018-2019 Academic Year

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49	<b>PH</b>	<a href="#">Photo/Video/Film</a>
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## Animation + Interactive Media

### **AN200 Animating Facts, Issues and Events 3 credits**

Beginning with examination of how information is presented in time based media, documentary structures and techniques, students complete a series of exercises crafting animated visuals to accompany existing expository audio tracks (for example: lectures, interviews or historical recordings). Students will then research, create scripts, conduct interviews (if needed), storyboard, and develop short illustrative documentaries or educational animations. Visuals may include character and background designs as well as animated text, charts, scientific visualizations, and graphics. Emphasis will be on employing cinematic language to effectively illuminate and clarify the text or story of real or proposed information, processes, truths, structures, or events. Students may elect to work in teams on projects for this course.

Prerequisites: Animation Principles

Fulfills: A+IM 200-Level Elective (A+IM students); Studio Elective

### **AN205 Pre-Production for Games and Animation 3 credits**

This course focuses on the development and presentation of concepts, designs, and visual assets of games and animation productions. While addressing a variety of technical and creative issues, students work in teams to learn firsthand the workflow, organization, and challenges of project development. Students will also learn and use common 2D digital imaging tools. Topics include: concept art, storyboarding, gameplay flowcharts, character design, character turnarounds, background design, project bibles, and pitches.

Prerequisites: Life Drawing I

Fulfills: Pre-Production for Games and Animation (Animation Students); Studio Elective

### **AN210 Stop Motion Animation 3 credits**

In Stop Motion animation, physical objects are moved in small increments between individually photographed frames, creating the illusion of movement when played back at 24 frames per second. During the first weeks of the semester, students explore this phenomenon by creating simple narratives using a copy stand, torn paper and found objects. Building on these exercises they explore performative storytelling by constructing armatures - adding foam, fabric, plasticine clay and found materials - to develop an articulated and expressive character. Small teams of students then work together to complete walk-cycles and gesture studies. Later in the semester, the teams experiment with simple set design/construction, camera and lighting techniques - leading to the creation of a storyboard and production plan for a short project.

Prerequisites: 15 Credits

Fulfills: A+IM 200-Level Elective (A+IM students); Studio Elective

### **AN220 Animation Principles 3 credits**

Squash and stretch! Anticipation! Staging! Using cross-disciplinary concepts and tools, students will gain the ability to identify and implement these and other principles of animation. Moving from concept to storyboard to animatic to finished animation, this course emphasizes the role of process, planning, and time management in the development of effective animations. Traditional animation techniques such as rotoscoping and stopmotion will be utilized alongside 2D digital methods to put ideas in motion.

Prerequisites: None

Fulfills: A+IM Requirement; Digital Media Elective (Interdisciplinary Arts students); Studio Elective

### **AN225 2D Character Animation 3 credits**

This course provides students with the opportunity for in-depth study of 2D Character Animation using both hand drawn and digitally generated imagery. Through work with live models, field research and in-class improvisational acting, students develop sketches, model sheets, turnarounds, walk-cycles, lip-syncs and animated sequences of original characters in a variety of action/reaction situations.

Prerequisites: 15 Studio Credits, including Animation Principles or Permission of Instructor

Fulfills: AI+M 200-Level Elective (A+IM students); Illustration Elective (Illustration students); Studio Elective

**AN240      3D Character Animation   3 credits**

Students work with meshes, rigging and skinning to develop the initial skills for 3D character animation. Simple characters are created and then moved through a series of exercises based on traditional animation principles. Emphasis is on structure, planning and process documentation. Students will explore a variety of thematic assignments and finish the course with several character animation studies.

Prerequisites:      15 Studio Credits or Permission of Instructor

Fulfills:            AI+M 200-Level Elective (A+IM Students); Graphic Design Elective (Graphic Design students); Digital Media Elective (Interdisciplinary Arts students)

**AN250      Animating Stories   3 credits**

Students explore story development as it relates to animation and the moving character learning the nuances of the 12 principles of animation and how to better use them for narrative effects. Students tackle a variety of projects that test their ability to integrate dramatic pacing and shot choices creating a visual dialogue with the audience. The course ends with students using 2D animation tools to build characters and develop short-form animated storylines.

Prerequisites:      15 Studio Credits, including Animation Principles or Permission of Instructor

Fulfills:            A+IM 200-Level Elective (A+IM students); Illustration Elective (Illustration students); Studio Elective

**AN255      Puppets   3 credits**

This course will introduce the methods and processes of building sturdy and movable character puppets. While there is a particular emphasis on creating characters for stop motion animation, students interested in more traditional puppet performance can also benefit from the variety of assembly techniques explored. Topics covered include armature building, simple performative storytelling, character creation, basic sewing, and construction with foam, plasticine clay and found materials. Students will also explore digital and 3d printing tools to develop iterative features and lip-syncing for stop motion animation.

Prerequisites:      None

Fulfills:            A+IM 200-Level Elective (A+IM students); 200-Level Sculpture Elective (Sculpture students); Studio Elective

**AN260      Storyboarding   3 credits**

Storyboards are sequential drawings that represent scenes and actions in time-based media. This course focuses on the professional presentation of refined storyboards. Students will cultivate techniques of communicating stories both coherent and compelling for audiences. Perspective, camera movement, depth of field, visual hierarchy, acting, pacing, blocking, and other aspects of narrative film will be studied and put to practice within the frame. Students will also workshop pitches of finalized boards.

Prerequisites:      Observation I and Life Drawing I

Fulfills:            A+IM 200-Level Elective (A+IM students); 200-Level Illustration Elective (Illustration students); Studio Elective

**AN299      Topics in Animation   3 credits**

This course provides an in-depth study of a topic in animation. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:      To be developed in conjunction with the course description for each topic.

Fulfills:            A+IM 200-Level Elective (A+IM students); Studio Elective

**AN300 Motion Design 3 credits**

In this course, students use digital visual effects, motion graphics, and compositing tools to create and enhance video, animation, static design elements and typography for cinema, television, user interfaces and web applications. Topics such as timing, rhythm, and contrast are examined as they relate to creating unique design for a specific audience. In addition, students engage with professional use of type, sound and design principles to effectively communicate ideas. This course has a heavy emphasis on critique and the development of a critical vision with regard to motion design.

Prerequisites: 45 Credits

Fulfills: A+IM 300-Level Elective (A+IM students); 300-Level Studio Elective

**AN305 Animation and Interactive Media Projects I 3 credits**

This is an opportunity for advanced students to work independently or in small groups in a structured critical environment. The final project of this course is a public presentation incorporating one or more of the following forms: 2D or 3D Animation, interactive media or web authoring.

Prerequisites: 15 Studio Credits; At least one of the following: Animation Principles, 3D Modeling for Physical and Virtual Worlds; Web Authoring I; Interactive Design

Fulfills: A+IM Requirement(A+IM students); 300-Level Studio Elective

**AN310 Animation and Interactive Media Projects II 3 credits**

This is an opportunity for advanced students to continue to work independently or in small groups in a structured critical environment for an additional semester. The final project of this course is a public presentation incorporating one or more of the following forms: 2D or 3D Animation, interactive media or web authoring.

Prerequisites: Animation and Interactive Media Projects I

Fulfills: A+IM 300-Level Elective (A+IM students); 300-Level Studio Elective

**AN315 The Exquisite Frame 3 credits**

This course will offer students the opportunity to bring their own sense of artistic experimentation into animation, getting away from the conventional tracks of cartooning and story arcs, working with alternative approaches, such as incorporating found footage, using small gauge film manipulation, collaborative work, pixilation, painted image sequences, etc. Students will explore employing a thesis as the core of their work, through abstract and experimental short and long form animations, as well as readings on specific media concerns. Students will leave with a body of work that focuses on the message of the film as much as the aesthetic involved.

Prerequisites: Animation Principles and 45 credits, or Permission of Instructor

Fulfills: AI+M 300-Level Studio Elective (A+IM students); 300-Level Studio Elective

**AN320 Kinetic Drawing 3 credits**

This course develops and refines the drawing abilities specifically needed in the animation, illustration and gaming industries. Utilizing both human and non-human models, in-class exercises and assignments focus on the movement of form, and the relationship between weight, speed and motion. Building on the observational skills in prerequisite courses, students work from gesture to stylized renderings, depicting fluid motion in a convincing and efficient manner. Off campus field research may supplement studio activities.

Prerequisites: Observation I, Life Drawing I or Permission of Instructor

Fulfills: A+IM 300-Level Elective (A+IM students); Advanced Drawing Elective (Illustration students), 300-Level Illustration Elective (Illustration students), 300-Level Studio Elective

**AN325 Interactive Design: 3D Game Development 3 credits**

This course focuses on the broad issues of game design, particularly tailored towards 3D video games. Through a series of exercises and projects students study and practice the fundamental skills of computer game planning and development while exploring the history and principles of game design.

Prerequisites: 3D Character Animation or 3D Modeling for Physical and Virtual Worlds

Fulfills: A+IM 300-Level Elective (A+IM students); 300-Level Studio Elective

**AN370 Interactive Design: 2D Game Development 3 credits**

This course focuses on the broad issues of game design, particularly tailored towards 2D video games. Through a series of exercises and projects, students study and practice the fundamental skills of computer game design and development while exploring the history and principles of gamification.

Prerequisites: Animation Principles

Fulfills: A+IM 300-Level Elective (A+IM students); 300-Level Studio Elective

**AN399            Topics in Animation    3 credits**

This course provides an in-depth study of a topic in Animation. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:        To be developed in conjunction with the course description for each topic.

Fulfills:              A+IM 300-Level Elective (A+IM students); 300-Level Studio Elective

**AN405            Senior A+IM Seminar    6 credits**

In this course students complete independently generated animation or interactive projects. Guided by an instructor, students create a comprehensive body of work which explores a specific field of animation or interactive media. Particular attention is paid to the workflow and timeline of professional level work, and a thorough understanding of the market for such projects. Students work in their studios and participate in weekly group and/or individual critiques with the instructor. Specific business practices will be addressed throughout the semester through group discussions and readings. Senior A+IM Seminar is a two-semester requirement.

Prerequisites:        90 Studio Credits; Animation and Interactive Media Projects I; At least one of the following: Animation Principles; 3D Modeling for the Physical and Virtual Worlds; Web Authoring I

Fulfills:              A+IM Capstone Requirement (A+IM students); Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students)

**AN900            Animation + Interactive Media Independent Study    3 credits**

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites:        Permission of Instructor

Fulfills:              To be determined by faculty approval

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## Art Education

### **AE205 Writing and Reading Workshop for Art Educator 1.5 credits**

This 1.5-credit course offers students the opportunity for individualized study in grammar and mechanics, writing summaries and essays, vocabulary building and reading comprehension in order to prepare for the Massachusetts Tests for Educator Licensure. Students will meet regularly and practice skills introduced in class. This course is an elective open to all students who wish to improve their writing, professional communication, and literacy skills.

Prerequisites: English Composition I and II

Fulfills: This course offers test prep for the MTEL. Credits earned are not counted towards graduation/degree requirements

### **AE320 Perspectives in Art Education 3 credits**

This introduction to the field of Art Education provides the theoretical framework for work as an art teacher. Through readings, papers and in-class participation, areas of cognitive growth and creative development are reviewed with an eye to understanding how they affect artistic development and the teaching of art. Both historic and current points of view in art education are explored. The Massachusetts Arts Curriculum Frameworks are also introduced. Three site observations of art classes are required. Students intending to complete the Art Education Initial Licensure Program, must receive a grade of 'B-' or higher in this course before entering AE420 Curriculum Design & Pre-Practicum.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Perspectives in Art Education Requirement (Art Education students must obtain a minimum grade of 'B-'); Liberal Arts Elective

### **AE330 Methods: Media, Forms and Ideas in Art Ed 3 credits**

This studio-based course provides future art teachers an opportunity to work with the materials most often used with children, pre-K through 12, in classroom and community settings. Students explore themes current in art education today and develop lessons based upon specific content areas. Critical and creative thinking as addressed in the Massachusetts Arts Curriculum Frameworks is utilized in all methods work. As a part of this course students are required to conduct 15 hours of field experience, observing art classes in elementary, middle and high schools. These 15 hours of field experience are applied toward the total 75 hours of pre-practicum experience required for Teacher Licensure in the state of Massachusetts. Students intending to complete the Art Education Initial Licensure Program, must receive a grade of 'B-' or higher in this course before entering AE420 Curriculum Design & Pre-Practicum.

Prerequisites: A grade of B- or higher for Perspectives in Art Education or Permission of Instructor

Fulfills: Methods: Media, Forms and Ideas Requirement (Art Education students must obtain a minimum grade of 'B-'); 300-Level Studio Elective

### **AE350 Current Issues in Art Education 3 credits**

This course provides the opportunity for students to explore current issues in education. Guest lecturers form an integral part of the course and a variety of independent and group work related to the issues examined complete the course. Students develop a deeper understanding of critical and social issues and their impact on the Pre-K through 12 educational processes. Content areas explored recently included: special education, bullying in the schools and leadership in education. The content is reviewed and updated annually.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Current Issues in Art Education Requirement (Art Education students must obtain a minimum grade of 'B-'); Humanities Elective; Liberal Arts Elective

**AE360 Teaching Students with Disabilities 3 credits**

This course will introduce the historical, legal, and social aspects of educational access for students with disabilities in the United States. The goal of the course will be to understand the processes involved in creating an education plan and implementing academic accommodations for students with physical, sensory, psychological, learning, and social disabilities. Strategies for teaching gifted students will also be covered. Field observations will complement in-class lectures, discussions and small-group assignments. Assessments will include reading assignments, fieldwork journals and reports, oral presentations and a research paper. Students intending to complete the Art Education Initial Licensure Program, must receive a grade of 'B-' or higher in this course before entering AE420 Curriculum Design and Pre-Practicum.

Prerequisites: A grade of B- or better for Perspectives in Art Education or Permission of Instructor

Fulfills: Teaching Students with Disabilities Art Education Requirement (Art Education students must obtain a minimum grade of 'B-'); Liberal Arts Elective

**AE399 Topics in Art Education 3 credits**

This course provides an in-depth study of a topic in Art Education. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Art Education Elective (Art Education students must obtain a minimum grade of 'B-'); Liberal Arts Elective

**AE420 Curriculum Design and the Pre-Practicum 3 credits**

This course combines a weekly seminar with 60 hours of pre-practicum field experience (approximately 5 hours per week). Students examine art teaching and curriculum as they study methods of instruction and evaluation. They learn to write curriculum objectives, units and lesson plans with emphasis on Licensure Standards and the Massachusetts Arts Curriculum Frameworks. Field experience provides students with the opportunity to implement the skills they are developing and prepares them for their practicum placement.

Prerequisites: A grade of B- or better in Perspectives in Art Education; Methods: Media, Forms and Ideas in Art Education; and Psychology and Diversity Requirements; Acceptance into the Art Education Program.

Fulfills: Art Education Requirement (Art Education students must obtain a minimum grade of 'B-'), Internship Requirement (except Graphic Design students); Liberal Arts Elective.

**AE460 Teaching Practicum and Practicum Seminar 12 credits**

*Teaching Practicum – Student Teaching (Pre-K-8; 5-12)*

Students spend 300 on-site hours observing, assisting, and teaching with a Supervising Practitioner in elementary, middle or high school art classes. Skills of planning, management, communication, assessment, self-evaluation, and collaboration as addressed in Massachusetts Arts Curriculum Frameworks are developed and refined with the guidance of both the Supervising Practitioner and the Program Supervisor. Methods to adapt instruction for exceptional students are implemented and assessed. A minimum of three official evaluations with both the Supervising Practitioner and the Practicum Supervisor is required. This course is taken with Practicum Seminar.

See below for prerequisites.

*Practicum Seminar in Art Education*

Student teachers meet with their Program Supervisors and in their peer groups to prepare for their roles as art teachers. Tasks set forth in the seminar enable students to adapt to the unique demands of each practicum site and to collaborate with their Supervising Practitioner in writing, planning, communication, and assessment. The Program Supervisor evaluates students formally in relation to Massachusetts Arts Curriculum Frameworks and the Professional Standards for Teachers. Issues of professional development, licensure, and preparation for job interviews are also addressed. A Practicum thesis exhibition is designed, planned and installed by the student teachers. Taken in conjunction with the Art Education Teaching Practicum.

The Commonwealth of Massachusetts requires that the pre-practicum field experience be a minimum of 75 hours in schools with a variety of students including, but not limited to, special needs students as well as those of different gender, race, linguistic and socioeconomic backgrounds. Practicum requires 300 hours of on-site observing, assisting and teaching.

Prerequisites: A grade of B- or better in Perspectives in Art Education; Methods: Media, Forms and Ideas in Art Education; Teaching Students with Special Needs; Curriculum Design & Pre-Practicum; and Psychology and Diversity Requirements; passing scores on the Massachusetts Tests for Educator Licensure

Fulfills: Practicum/Practicum Seminar Requirement (Art Education students)

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## Art History

### **AH100 Art History Origins: Pre-History to 19th Century 3 credits**

This course introduces students to a variety of theoretical, analytical and critical means for approaching art, through the study of examples of art and architecture from different cultures and historical periods spanning prehistory to the nineteenth century. Students learn to observe attentively, to describe thoroughly and to analyze critically through directed in-class discussions and writing assignments. Topics may include: analysis of period styles; interpreting subject matter and symbolism; examining the social functions of art and art-making in various historical times and cultures; and evaluating the role of the historian and critic. Students must earn a grade of C- or better in this course to enter Art History Modern Developments. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: None

Fulfills: Art History Origins: Pre-History to 19th Century Requirement (grade of C- or higher required)

### **AH205 Art History Modern Developments 3 credits**

Building on the fundamental concepts of Art History Origins, this course surveys major movements in modern art and visual culture. The course will examine an arc that begins with the role of key European art centers in the nineteenth-century, followed by the ascendance of other major art centers and movements throughout the world, from Europe, Asia, Africa and the Americas. In addition to exploring how different forms participate in an increasingly global dialog about art and culture, this course furthers the practice of visual analysis and analytical writing begun in Art History Origins and includes visits to area museums. Individual sections of this class may have a specific thematic focus announced in advance by the faculty member teaching that section. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins (C- or higher in each course)

Fulfills: Art History Modern Developments Requirement

### **AH310 Art and Gender 3 credits**

This course looks at art and gender through several lenses: The art by and about women during select points in history and on different continents; The social, economic and political factors that determined gender roles in the arts; The evolution, application and reception of feminist art theory; Contemporary art and theory that offer new ways to represent, define and think about gender, including gay, lesbian, bisexual, transgender and queer perspectives on identity, masculinity and femininity. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art Education Diversity Requirement Elective, Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH315 Art of the Italian Renaissance 3 credits**

This course is a survey of Italian art and architecture from the 14th through the 16th centuries. It includes a brief examination of Italian Mannerism and the contributions of the artists associated with the Renaissance in northern Europe. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH322 American Art (Colonial Period to 1945) 3 credits**

This course is a survey of painting, sculpture, photography and the decorative arts of the United States, from the Colonial Period to 1945. American art will be seen against the evolving social and political background that marks the growth of a nation. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH324            Realism, Impressionism, Post-Impressionism    3 credits**

Designed to use area art collections, this course surveys major artistic styles in the last half of the 19th century. While the focus is European art, related styles in North America are included. Starting with the Realism of Courbet and Eakins, students trace artistic developments through Impressionism, in France and abroad, to the roots of Modernism in the art of the Post-Impressionist. The role of photography and the impact of non-Western art on the evolution of Modernism also receive consideration. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites:        English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills:              Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH328            Art of Asia and the Pacific    3 credits**

This course is a survey of the art of Asia and the Pacific islands as an interrelated group of cultural and geographic regions. The course will potentially include the art of East Asia (China, Korea, and Japan), Southeast Asia (including Thailand, Cambodia, Vietnam, and Indonesia), India and the Himalayas, and selected groups in the Pacific islands. The motives, materials, methods and aesthetics of Asian and Pacific art will be analyzed, compared and contrasted, including evaluation for content, context, technique, and style. Individual instructors may choose to give greater emphasis to one or more specific regional traditions.

Prerequisites:        English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills:              Art Education Diversity Requirement Elective, Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH331            Neoclassicism and Romanticism    3 credits**

This course surveys the major artistic styles of the first half of the 19th century in Europe and North America. Starting with the Neoclassicism of David, this course then examines Romanticism in Europe, from Friedrich to Delacroix, and in America, from Cole to Homer. Students consider the effects of encounters between the Old World and the New in America, and the clash of tradition and innovation in 19th-century Europe. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites:        English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills:              Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH332            Arts of Africa and the African Diaspora    3 credits**

This course is a general survey of art from Africa, and the African Diaspora. Beginning with an in-depth study of several African cultures the class will go on to examine art made by persons of African descent from around the world including the Americas and Europe with a focus on contemporary art. Students study music, video, photography, mask making, body decoration, dance, performative arts, textiles, and material culture as well as architecture, painting and sculpture. The course combines art historical and anthropological approaches. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites:        English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills:              Art Education Diversity Requirement Elective, Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH333            Art of Latin America and the Caribbean    3 credits**

This course surveys the history of Latin American art from ancient prehistory through the Conquest of the Americas up to early modernism. It explores the artistic heritage of regions that would become the world's first global interaction zone—the Caribbean and Latin America. The course begins with the fertile interactions between original Native ethnicities and civilizations, continues through the creative florescence that followed the catastrophic events of the Conquest, and concludes with the rich cultural expressions of present day mestizos, creoles and Chicanos. Through the consideration of the motives, materials, methods and aesthetics of Latin American art, the course will explore characteristic art forms and art techniques of these regions as aesthetic expressions of distinct cultural areas.

Prerequisites:        English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills:              Art Education Diversity Requirement Elective, Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH334 History of the Book 3 credits**

This course studies the historical and critical dimensions of the book and other vehicles for the recording and transmission of textual and visual information in Western and non-Western settings. Topics include: a linear survey of book technologies from the ancient to the contemporary; genres/categories of books; writing, printing, and illustration; philosophies and theories of design; and the present status of the book and its relationship to emerging, competing, and complementary media.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: History of the Book Requirement (Book Arts students); Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH335 History of Photography 3 credits**

Since the invention of photography in 1839, the various photo/optical media have dramatically transformed the ways we know the world. In particular, our notions of what is art have been profoundly altered by the camera. This course examines the characteristics of photographed experience primarily from the historical perspective, but also from the cultural, the critical, and the technological perspectives, for a broad understanding of the medium's past and present. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: History of Photography Requirement Elective (Photo/Video/Film students); Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH337 Art in the Landscape 3 credits**

This course examines the history of art in the landscape from prehistoric earth works to contemporary environmental art. It is a multi- and cross-disciplinary investigation that includes sculpture, architecture, archeology and agricultural practices. It includes garden design and philosophy focusing on European, Islamic, Chinese and Japanese gardens. Funerary monuments, shrines and outdoor mortuary complexes are included, as are portable shelters and other temporary (and permanent) structures from Africa and North America. The course questions the understanding of nature and of place that has informed the construction of landscapes and a changing definition of art. Visits to local sites and an exhibition of outdoor contemporary sculpture are part of the course. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH338 Art and Architecture of Etruscans (Viterbo) 3 credits**

This course is administered by the director of the Italy Program. This course provides an introduction to the art and architecture of the Etruscans. This class format is a combination of slide lectures and walking tours of extant art and monuments. Day trips to the town of Tarquinia, known for its archeological museum and its painted Etruscan tombs, and to the renowned Etruscan burial grounds of Cerveteri provides students with firsthand knowledge of the art and ritual practices of the fascinating culture. In Rome, walking tours of selected monuments and of the Etruscan collection of the Villa Giulia, demonstrate the impact on the Romans of Etruscan art and life. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH339 Native American Art 3 credits**

This course is a survey of the Native arts of North America as an interrelated set of cultural and geographic regions. The regional focuses will include the Eastern Woodlands and Mississippian cultures; the Great Plains and Great Basin; the Southwest Pueblo peoples and California; and the Pacific Northwest and the Arctic. The course will conclude with modern and contemporary Native Arts of North America. Critiquing and contesting the notion of Native American culture as extinct or a pre-Conquest vestige, this course will take a progressive approach to the study of Native American art as a living tradition with roots deep in the pre-colonial past. It will survey the multiple modes of expression that characterize this vast continent.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art Education Diversity Requirement Elective, Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH341 African Art in Africa 3 credits**

In this course students will have the opportunity to study African art in context. In depth study of several tribal groups will be complimented by visits to major architectural and art historical sites which provide students with first-hand knowledge of the art and rituals of unique and fascinating cultures. The course combines art historical and anthropological approaches, and will include study of masking, body decoration, fabric design, dance, ritual performance and material culture, as well as architecture, painting and sculpture. The class format is a combination of slide lectures, field trips and visits to area museums.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art Education Diversity Requirement Elective, Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH344 Islamic Art and Architecture 3 credits**

This class is an overview of Islamic art (sculpture, architecture, painting, decorative arts and popular culture) from its formation in the Seventh Century to the present. The course follows the geographic spread and regionalization of Islamic traditions, including cultural exchange throughout the Mediterranean, Asian, and African worlds, with attention to how stylistic developments reflect the many contexts within which specific forms emerged. Students will become familiar with the major tenets of Islam as well as the intersection of cultural, social, and religious traditions reflected in Islamic art and architecture.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art Education Diversity Requirement Elective, Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH345 Buddhist World Art 3 3 credits**

This class is an overview of Buddhist art (sculpture, architecture and painting) from its birth in South Asia through its spread to South East Asia, Central Asia and East Asia. To bring the art to life, we take a field trip to the MFA, Boston - once home to leading South Asian scholar and curator Ananda K. Coomaraswamy-or, to the Peabody Essex Museum in Salem. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art Education Diversity Requirement Elective, Art History Elective, Humanities Elective, or Liberal Arts Elective

### **AH346 The Greco-Romans: Greece, Italy, and Beyond 3 credits**

Examining the cross-cultural influences in the ancient Mediterranean world (600 BC-330 AD), this course will focus on the impact and transformation of Greek and Roman civilizations over the course of almost a millennium of history while they dominated the ancient world. In addition to discussing the art and architecture of ancient Greece and Rome, the course will explore the complexities of the socio-political and specific historical conditions that allowed for the merging and spreading of a diverse and cosmopolitan civilization known primarily as the Greco-Roman civilization. By familiarizing students with the art, aesthetics and history of Greece and Rome, the course will provide students with an important foundation for understanding art and history.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH347 Twentieth-Century Architecture and Urbanism 3 credits**

An introduction to the major developments in architecture and urban planning from approximately 1900 to 2000, this course will present architectural issues and practices through a range of critical and utilitarian vantage points, with a particular focus on modernism. Lectures and assignments will consider the ideologies that led to the creation of landmark buildings and urban spaces, including ideas generated by post-modernism, in the context of an examination that takes into account social, economic, and political issues in addition to aesthetics and space. Topics will include architect-client relationships, connections to art historical and literary trends, historical prototypes, and the values and problems that have engaged architects over the course of the century. Class lectures will be supplemented with tours of architecture in downtown Boston and historic homes in Greater Boston.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

**AH348 Dada and Surrealism 3 credits**

Dada and Surrealism are two interrelated movements that are crucial to the understanding of both Modernism and postmodernism. Looking into the art, literature, philosophies and film of international Dada and Surrealist artists from World War I to the years immediately following World War II, this course will focus initially on New York Dada, moving on to Berlin and Cologne Dada, and Dada and Surrealism in France. The course will include a sustained examination of female surrealist artists as well as the effects of the World Wars and the burgeoning field of psychology on the creative process and concerns of this generation of artists. Films by surrealists and later filmmakers will be screened as the class examines the lasting legacy of both Dada and Surrealism.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

**AH350 Art and Design 3 credits**

This course examines intersecting histories of art and design, from the mid-nineteenth century to the present. Debates about design and industry sparked by the Crystal Palace exhibition provide a starting point for considering the social, political, cultural, and technological forces underpinning sometimes intertwined and also divergent histories of design and art. Dreams of total design, from the Arts and Crafts movement to Constructivism and the Bauhaus, are one important focus. The course also looks at the integration, as well as the separation, of art and design in museums and other institutions. An exploration of current issues includes recent artists who function akin to designers in the range of their production, and the impact of celebrity culture on both art and design.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

**AH353 History of Animation 3 credits**

Animation has been an important part of screen history since the earliest days of film in the late 19th century. Locating animation within film history and evolving socio-political historical contexts, this course explores the development of animation styles, aesthetics, modes of production, and viewership to consider how animated works have fulfilled entertainment, educational, artistic, commercial, and propagandistic purposes. Major national and international figures and studios are covered, as are major visual and narrative styles, from the earliest hand-drawn to CGI animated works.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

**AH354 History of Film 3 credits**

This course introduces the medium of the film (cinema) as a mode of communication and as an art form. Recognizing the complexity of the medium, the course will use an interdisciplinary approach. Among the topics considered in relation to the study of film are communications theory, aesthetics, psychology, business, politics, and national experience. The course is international in scope and covers such historical movements as Expressionism, the Film Noire, New Wave, and other important genres.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: History of Film Requirement Elective (Photo/Video/Film students), Art History Elective, Humanities Elective or Liberal Arts Elective

**AH355 Contemporary Art in a Global Perspective 3 credits**

This course focuses on practices that shape the art world of the present moment. One important theme is the international nature of the contemporary art world. The global biennial phenomenon and a related expansion in the number of museums of contemporary art indicate art's growing reach, yet a close examination of these trends also reveals the ongoing stratification of the art world. It is equally crucial to examine changes in production and reception, as artists continue to explore and combine traditional and newer media.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH356 Modernism and Abstraction in Art and Culture 3 credits**

This course traces radical transformations in art and culture in the late nineteenth and twentieth century. Starting with modernist manifestos, it will explore new responses to a rapidly changing world. The historical and theoretical development of abstraction will be one major focus, with transformations in the visual arts viewed in the context of related experimentation in other forms, including literature, music, dance, and architecture. An equally important investigation of midcentury modernism will emphasize both the integration of art and design and the rise of modernist movements in different parts of the world.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH357 Art and Consumer Culture 3 credits**

Exploring the role of art in a consumer culture, this course will examine artistic responses to major shifts in the production, reproduction, and circulation of images and information. A sustained examination of pop art will be one aspect of a broader consideration of the interplay between critique and embrace of commercial imagery. The development of an art-world star system, and the contributions of pop art and more recent strategies of appropriation to the expansion of the contemporary art market will be important areas of exploration. Readings and discussions will also encourage examination of ever-evolving strategies of resistance to commercialization.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH358 International Biennial Art: A Virtual Tour 3 credits**

This course introduces students to global art practices through the contemporary institutional phenomenon of the international biennial. Case studies potentially include Venice Biennale, Berlin Biennial, Manifesta, and Documenta, which students experience via self-directed research in the rich on-line archives of biennial websites and related resources. Examining ways in which artists from different countries around the world address the most pressing social and geo-political issues, topics include artists and national identity, the roles of biennial curators, as well as art and civic or political engagement. Formal and critical analysis takes place through seminar-style classes, presentations, discussion posts, and a final paper.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

### **AH360 Theories of Art 3 credits**

Theories of art examines the history of ideas that have shaped art practices and their interpretation. Foundational texts include historical writings from Pliny to Panofsky. Twentieth and twenty-first century criticism by artists as well as theorists will be examined in depth. The course introduces all students to the philosophical underpinnings of art making, and it provides art history minors with a foundation in art-historical methodology. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Minor Requirement; Art History Elective; Humanities Elective; Liberal Arts Elective

### **AH370 Museum and Exhibition History 3 credits**

Examining the history of art exhibitions and museum formation, this course considers how, when, and why works of art are collected and displayed. Beginning with the historic development of museums, including roots in enlightenment ideals, it traces the culture of museums, including social and historical forces evident in how they are built and funded, and the nature of their audiences. Other exhibition venues, including salons, world fairs and biennials, and commercial galleries will be discussed for their divergent and overlapping agendas. After establishing a broad historical background, the second half of the class will look closely at the contemporary landscape, paying close attention to the network of affiliations linking a diverse and complex set of institutional and curatorial agendas, and to the role of the curator in shaping how art is presented to the public. The course will include a number of field trips.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Curatorial Studies Minor Requirement; Art History Elective; Humanities Elective; Liberal Arts Elective

## **AH380 Node Center for Curatorial Studies: Topics in Art History 1 credit**

Montserrat College of Art Collaboration with Node Center for Curatorial Studies is excited to announce a new collaboration with the Node Center for Curatorial Studies in Berlin (<https://www.nodecenter.org/>) to offer Node classes for college credit. The Node Center offers a range of courses focused on the theory and practice of curating, presented by professionals active in the field. Node courses are offered on-line, generally via 4 sessions, once per week, over four weeks. Students will participate in the on-line courses as well as working with Montserrat faculty to complete additional assignments that will allow students to earn 1 college credit per course. Enrolled students will participate in the live course experience (typically 7:00-9:00 pm in Germany, so generally 1:00-3:00 pm EST). Students taking the courses for credit will sign up in two places – with Node for access to the on-line course, and with Montserrat to take the course for credit. Montserrat students will be able to sign up for the Montserrat portion of each course as part of their regular enrollment and will pay Node directly a discounted fee. Course topics change from semester to semester.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Fulfills: 1-credit towards an Art History Elective, Curatorial Studies Elective, Humanities Elective or Liberal Arts Elective; three can be taken to fulfill a 3-credit elective.

### **1. A Practical Guide to Curating 1 credit**

This course gives insights into all practical aspects of curating from finalising a concept to launching an exhibition. Curators can have very different working approaches, but certain practical aspects will be the same and should be kept in mind for developing a successful project. Over 4 weeks we will go through the major steps of curating, starting with how you develop an idea to finding collaborators, funding and an exhibition space; managing practical aspects such as transport, insurance and install; thinking about PR strategies and gaining audiences; to finally closing the project with deinstall. This course is for aspiring curators who are yet to launch their own exhibition as well as those who have past experience and are looking for a more structured understanding of curating. At the end of A Practical Guide to Curating, participants should have an understanding of the skills necessary to operate as competent and responsible practitioners. Come with an already existing project idea or start from a blank page. Throughout the course you will develop a concrete outline of how to realise your exhibition.

### **2. Creative Thinking: Strategies to Develop and Refine your Project Ideas 1 credit**

Every project we want to make or do starts with an idea, an impulse that is often inspired by a subject or question we are interested in exploring. But how can we make that initial idea the best it can be? This course will expose participants to a number of different strategies for research, development, and refinement of an idea while creating visual tools to track their ideation process. This 5 week course is for curators, artists, designers, and anyone in the cultural fields wishing to make the creative process of developing concepts more effective and to arrive at ideas that would take their projects to the next level. The course's expanded length of time will allow for participants to get deeper into their creative thinking process. Following the course, participants will learn a range of creative thinking and research techniques, including practical and unorthodox research methods as well as visual tools to track their creative process. Participants will be able to apply these techniques to any number of project ideas, leading to the creation of each participant's unique method that is suited to their specific practice and the needs of the project.

### **3. Exhibition Design 1 credit**

This course examines the planning and designing of three-dimensional environments that encourage visitor's understanding, participation, and emotional engagement. Participants will learn different tools to understand and manipulate space using from simple existing elements to design graphics or multimedia in order to make the exhibition content more clear and accessible. Following the course participants will learn practical tools to observe a space and its interaction, will design an exhibition according to a brief and will develop a presentation of complete exhibition design proposal.

**4. Expanding Exhibitions: Innovative Approaches to Curating 1 credit**

This course will explore interesting strategies in exhibition-making and ways of thinking about curating by sharing a wide variety of innovative curatorial approaches that are designed to inspire. Expanding Exhibitions is for emerging and established curators who want to open up ways of thinking about their practice from the white cube and beyond. This course will focus on key themes and debates within exhibition-making such as the role of the curator, boundary-pushing curatorial concepts, exhibiting outside the art space and working with other disciplines. It will cross both inventive exhibition strategies as well as curatorial critique that will provide opportunity for lively debate and the sharing of ideas between each other each week.

**5. Project Management: Organising Large-scale Projects and Events 1 credit**

If you want to venture into organization of large-scale projects and events, this course will give you the practical tools to skillfully coordinate them. Feel confident to step it up and get your big idea off the ground. Whether your idea is a festival, a thematic week, a multi-platform exhibition, or a brand-new format, the number of abilities needed to effectively realise the initial idea is often at first unknown or under-evaluated. Having a wide overview of the different steps that will appear from the very beginning is essential to make your unique project successful. This course will address the main elements of large-scale project management: from the concept formulation to the evaluation of its viability, from the research of funding and partners to dealing with an expanding team and tight schedules, from acknowledging existing communication and management tools to finally making it happen! The course will dive through a variety of examples and presents several internet-based tools that will help you organize your time, your team and your resources. \*This course is ideal for curators and cultural managers who have had some experience in small-mid size projects (making a small exhibition, working for a commercial gallery) and who want to venture in the production of largescale projects and coordinating bigger teams.

**6. Art Criticism and Writing: An Introduction 1 credit**

Art criticism is essential to the development of a dynamic and vibrant art scene and tradition. In curatorial and artistic practice, good writing skills combined with a critical mindset are a necessity on various levels, such as applying for funding, presenting an exhibition project, writing texts for catalogues, press releases, and about the art pieces in the show. In this course we will dedicate ourselves to the writing of short-form art critical reviews. We will learn how to formulate an idea with clarity, how to analyze and evaluate art and its display in a thoughtful, meaningful way. A range of critical methods as well as different outlets (art magazine, newspaper, blog, etc.) are discussed. With stage-by-stage guidance the participants are supported in their endeavor to experiment, to be creative, and especially to develop their own style. So we exercise, sharpen and shape both imagination and skill. Writing about art has no template, in the workshop we treat it as an evolving social form.

**7. Research Methods for Curators and Artists 1 credit**

Learn to bring out the best in your topic by undertaking in-depth and creative research before starting a project. Each week we will go through different phases of research, starting from defining your topic to knowing where to look for information, organising your content and finally editing and refining information to move your research into the real world. Research methods for curators and artists will equip you with the tools and methods for gathering ideas and information - from classic academic approaches to fieldwork and experimenting with prototypes. Throughout the course we will examine how to use brainstorming and mind mapping techniques to go beyond the boundaries of your topic; get the most from online and real world content; and learn how to systematise your resources whether they be books, artworks, locations or people. Each week, participants will directly apply the methods and techniques to a topic of their choosing, so to take full advantage of this course we recommend to come with a project idea or topic in mind. By moving through the research phases and gaining feedback along the way, participants will develop a strong foundation of information that could be used in a project.

**8. Cultural Theory for Curators 1 credit**

In this course, we look at four key theories of culture, from the late 19th century to last week, through the views of four important cultural theorists. How did these writers and their ideas influence and shape the art world and curatorial practice? And are their theories still relevant in a globalised art scene? This course combines the theoretical and philosophical with case studies of curation and criticism. By drawing on three centuries' worth of writing and thinking about culture, from Matthew Arnold and Walter Benjamin to Susan Sontag and bell hooks, Schuftan and Paenhuysen will untangle this notoriously knotty concept in a way that is practical and accessible for art-world professionals and interested culture-lovers alike. Whether as a useful introduction to some key ideas for beginners, or an enlightening refresher for experienced art writers and curators, Schuftan and Paenhuysen's course will offer some new perspectives on some of the people and ideas that shaped today's art world.

**9. Creative forms of Art Criticism and Writing 1 credit**

In this course we delve into experimental and hybrid forms of writing and art criticism. On a macro-level we will investigate how art criticism can open up to a bigger realm that goes beyond a particular artwork or exhibition, providing insight into ongoing tendencies and movements in contemporary culture. How do critics put the finger on the pulse of their times? On a micro-level we will also look for ways to expand art criticism's narrative into the poetic and the fictional. What happens when non fiction and fiction meet in art criticism? We will experiment with the writing of art criticism not just to find new creative forms but for what it can contribute to the art world in a deeper way. The general aim of this course is to develop a better sense of your own personal interests, voice and style. Therefore an intensive engagement of the participant is required.

**10. Curating on the Web: Exhibiting Internet-Based Art 1 credit**

Since its beginning, the internet has been used for practices that take the web as an artistic medium in itself. In that sense, Internet art is a site-specific art form, dependent on its being online – and connected to other entities in the network. This course gives you an insight into the processes and methods of curating ephemeral, internet-based art and the challenges these can pose to you as curator. It introduces the platforms and websites where these exhibitions are shown, in both institutional as well as independent contexts. The course aims to give you theoretical and practical tools to curate the web, how to manage your curatorial projects as well as how to launch your online exhibition. It also touches upon how to document your exhibition and artworks for archival use and how to promote it. Included in the course is a practical assignment, where the participants conceptualize and develop an internet-based curatorial proposal and are given feedback and advice for future project development.

**11. Documenting, Archiving, and Preserving Ephemeral Art 1 credit**

The archive has a place in every institution and most contemporary artists document their work more extensively than ever before. While the collections are the main axis in any museum, ephemeral and performative art forms challenge these and other types of documents entering institutions. Contemporary artists additionally use archives in their artworks and create dynamic projects based on archival theory as a main topic and material for their work. This course will give a thorough insight into the processes of documenting, archiving - and potentially preserving, performative and ephemeral art. The course will take both a theoretical and practical approach to the topic, going into depth with case studies of, for example, digital, net-based art, performance art, conceptual art as well as sound- and time-based works. These will be approached from the independent curator and artist's point of view as well as from the institution, to discuss and give solutions and methods for a useful documentation, archival and preservation practice.

**AH399            Topics in Art History    3 credits**

This course provides an in-depth study of a time period or topic in Art History. The topic may be selected to take advantage of special exhibitions or events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites:        English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills:                Art History Elective, Humanities Elective or Liberal Arts Elective

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## Book Arts

### **BA200 Papermaking 3 credits**

Papermaking will offer an introduction to Western and Eastern style papermaking techniques, including pulp making, sheet formation, surface finishes, and molding & sculptural techniques. The course will also explore the ways in which paper is an integral material of many fine art practices, offering opportunities to create singular and multiple products for a diverse range of applications. Readings, lectures, demonstrations, and field trips will enhance the studio experience.

Prerequisites: None

Fulfills: Book Arts Elective (Book Arts students); Printmaking Elective (Printmaking students); Sculpture Elective (Sculpture students).

### **BA250 Bookmaking in Japan (Niigata, Japan) 3 credits**

In this course students learn the techniques of Japanese style bookbinding, including accordion and side-stitched books. Students will be introduced to the history and aesthetics of Japanese books, as well as contemporary artists who use the techniques in an expanded manner. Emphasis will be placed on individual development of content and imagery within use of traditional materials and methods. Assignments will include observation and documentation based directly on students' experiences of living and traveling in Japan.

Prerequisites: None

Fulfills: Book Arts Elective (Book Arts students); Studio Elective

### **BA260 Introduction to Letterpress Printing 3 credits**

This course is an introduction to the process of letterpress printing. The narrative and conceptual potentials of letterpress will be addressed as well as the technical skills necessary to produce well-crafted print pieces. Students work through setting type; proper use of all the different presses in the College's letterpress shop; registration and imposition; study of the history of metal and wood type. Projects may include a group broadside, individual (announcement or business) cards, one and multicolor posters, and small pamphlets. Individual and more complex projects may be possible if time allows.

Prerequisites: None

Fulfills: Book Arts Requirement (Book Arts students); Graphic Design Elective (Graphic Design students); Printmaking Elective (Printmaking students); Studio Elective

### **BA265 Bookbinding I 3 credits**

This course reveals the book as structure, object, and conveyor of information. Students learn to create a variety of traditional and contemporary bookbindings which form a personal library of structural models. Throughout the course, students are assigned projects centered around developing and incorporating content within books. Craft and content are emphasized equally through in-class and homework projects with additional attention placed on the competent selection and use of materials and tools. Presentations on the history of the book and artists books may be supplemented by field trips to working print shops, binderies, and studios.

Prerequisites: None

Fulfills: Book Arts Requirement (Book Arts students); Graphic Design Elective (Graphic Design students); Printmaking Elective (Printmaking students); Studio Elective

### **BA270 Engineering Paper 3 credits**

This course explores the potential of paper as a material in the creation of kinetic and sculptural works.

Students gain in-depth experience in the physical properties and behaviors of paper, establishing a foundation of skills and competencies necessary for the innovation of new forms and the expression of concepts within creative works. Books play a central role in the presentation of new techniques, which include: pop-up construction, classical and non-traditional origami, packaging, and a variety of historical forms such as folded maps and volvelles. Class time is divided among hands-on demonstration, studio time, and lectures focusing on fundamental concepts and the historical and contemporary uses of paper in the arts.

Prerequisites: 30 Credits

Fulfills: Book Arts Elective (Book Arts students), Graphic Design Elective (Graphic Design students), Printmaking Elective (Printmaking students), Studio Elective

**BA299            Topics in Book Arts    3 credits**

This course provides an in-depth study of a topic in book arts. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:        To be developed in conjunction with the course description for each topic.

Fulfills:             Book Arts Elective (Book Arts students); Studio Elective

**BA350            Approaching the Book    3 credits**

This course explores book arts as a fundamentally cross-disciplinary creative practice, investigating the potential for "the book" as unique object, multiple, performance, and environment. Through interaction with a diverse range of physical and digital book works, readings, and discussion, students will consider how these ideas have been addressed in the past. Observations will inform the planning and realization of two to three projects focusing on the thoughtful construction and presentation of visual and textual content. Projects progress through idea generation, conceptual development, research, and production. Attention is given to the correlation of concept, content, design, structure, and material; the advancement of descriptive and critical language in the evaluation of books; and the location of book arts within the broader context of contemporary writing and visual art.

Prerequisites:        Bookbinding I, 200-level Studio Elective

Fulfills:             Book Arts Requirement (Book Arts students); Graphic Design Elective (Graphic Design students); Printmaking Elective (Printmaking students); 300-Level Studio Elective

**BA360            Advanced Letterpress Printing    3 credits**

Building upon the basic skills developed in Introduction to Letterpress Printing, this course will address: further experience in hand-setting type, digital pre-press and the production of photopolymer plates, multi-color/multi-pass printing, imposition in book design and editioning. Students will be introduced to alternative printing techniques such as pressure printing, and explore the use of type as a visual element beyond text. Projects will be greater in complexity, require more attention to detail, and place a stronger emphasis on good design and typography. Coursework will be enriched by the direct examination of examples of printing, and discussion of the history of letterpress printing and its uses in commerce and the arts.

Prerequisites:        Introduction to Letterpress Printing

Fulfills:             Book Arts Requirement (Book Arts students); Graphic Design Elective (Graphic Design students); Printmaking Elective (Printmaking students); 300-Level Studio Elective

**BA365            Bookbinding II    3 credits**

Drawing upon skills established in Bookbinding I, students investigate complex structural forms as they are introduced to new techniques and traditional materials such as wood, leather, parchment, and handmade paper. The mechanics of book construction and function are more deeply explored through hands-on demonstrations which focus on the evolution of book structure from antiquity through the present day, with an aim towards improved workmanship and expanded technical insight. Discussions address developmental shifts in book structure and their relationship to social and technological influences throughout history. Projects and exercises devote attention to idea generation, creative responses to demonstrations, and building technical and critical vocabularies.

Prerequisites:        Bookbinding I

Fulfills:             Book Arts Requirement (Book Arts students); Graphic Design Elective (Graphic Design students); Printmaking Elective (Printmaking students); 300-Level Studio Elective

**BA399            Topics in Book Arts    3 credits**

This course provides an in-depth study of a topic in book arts. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:        To be developed in conjunction with the course description for each topic.

Fulfills:             Book Arts Elective (Book Arts students); 300-Level Studio Elective

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## Foundation

### **FN100      Observation I: Direct Observation    3 credits**

This course provides a comprehensive introduction to direct observation in two and three dimensions. Students learn to observe and implement figure/ground relationships, compositional issues, relative position and proportion, technical and structural drawing, and perspective and light in relation to volume. Concentrating on the formal elements of line, shape, value, and texture, students will identify and analyze elements of representation within their own work, the work of their peers, and historic and contemporary references.

Prerequisites:      None  
Fulfills:            Foundation Studio Core Requirement

### **FN120      Studio I: Structure    3 credits**

Students are introduced to basic methods of visual organization and the elemental building blocks of visual composition: space, value, shape and line. The semester is framed around topics of structure and its creation within 2D, 3D and 4D space. Methods and concepts are introduced through coordinated projects across all modules of Studio 1, with an aim at giving students basic experience working with a broad range of traditional, digital, and lens-based media. Design process, abstraction as concept and basic facility / competency with artistic media will be emphasized. Studio practice will be augmented with small research assignments, readings and discussions pertaining to current events in contemporary art as they relate to course content.

Prerequisites:      None  
Fulfills:            Foundation Studio Core Requirement

### **FN200      Observation 2: Mediated Observation    3 credits**

This course provides a comprehensive introduction to direct observation in two and three dimensions. Students learn to observe and implement figure/ground relationships, compositional issues, relative position and proportion, technical and structural drawing, and perspective and light in relation to volume. Concentrating on the formal elements of line, shape, value, and texture, students will identify and analyze elements of representation within their own work, the work of their peers, and historic and contemporary references.

Prerequisites:      Observation I: Direct Observation  
Fulfills:            Foundation Studio Core Requirement

### **FN220      Studio II: Representation    3 credits**

Students build on skills acquired during Studio 1, refining both technical and conceptual understandings of formal structure and visualization of ideas. The semester is framed around representation and its use within 2D, 3D and 4D space. Methods and concepts are introduced through coordinated projects across all modules of Studio 2, with a focus on applying compositional and observational skills to the creation of representational imagery. Emphasis is placed on reinforcing and building upon existing skills across both digital and physical media. Artistic and design processes, methods of research, observation, and conceptual concerns pertaining to representational art will be emphasized. Studio practice will be augmented with small research assignments, readings and discussions pertaining to current events in contemporary art as they relate to course content.

Prerequisites:      Studio I: Structure  
Fulfills:            Foundation Studio Core Requirement

### **ID100      Color: Material & Light    3 credits**

Students gain understanding of color theory and practical usage through hands-on making, individual- and team-based projects, and critiques. Concurrently, the course features a structured and interrelated series of lectures, research, writing, reading assignments & class discussions, as well as museum visits (in conjunction with other foundations courses). The course offers a survey of the history and application of color; investigates the physics, psychology, and cultural ramifications of color across media; and explores connections between material and meaning through art historical and contemporary studio practices. Students' early interdisciplinary experiences lay the foundation for active and critical engagement with all aspects of their artistic education.

Prerequisites:      None  
Fulfills:            Foundation Studio Core Requirement

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# Graphic Design

## **GD200      Graphic Design I   3 credits**

Students develop technical skills and become familiar with basic tools and materials of the graphic designer. Through short projects, emphasis is placed on visual aesthetics, composition, and craft.

Prerequisites:      None

Fulfills:            Graphic Design I Requirement (Book Arts, Graphic Design students); Graphic Design I Requirement Elective (Illustration students); Studio Elective

## **GD205      Graphic Design II   3 credits**

Continuing focus on form, communication and problem solving, with emphasis on typography and the use of visual/graphic elements, including icons/symbols, diagrams, drawings and photographs. Throughout the core Graphic Design 1-2-3 sequence, exercises grow in complexity and scale, accompanied by higher expectations about typographic discipline, craft, and inventiveness.

Prerequisites:      Graphic Design I and Typography I, or Permission of Instructor

Fulfills:            Graphic Design II Requirement (Graphic Design students) or Studio Elective

## **GD212      Typography I   3 credits**

An intensive introduction to the fundamentals of the manipulation and management of type, from individual letterforms to large bodies of textual information, for digital and paper platforms. Attention to formal, technological, rhetorical, and historical issues. While the focus is on page layout and vector graphics programs, the school's letterpress facilities may also be employed.

Prerequisites:      None

Fulfills:            Typography I Requirement (Graphic Design students) Typography I Requirement Elective ( Illustration students); Studio Elective

## **GD214      Using Images   3 credits**

An introduction to the borrowing, generation, editing and usage of visuals in design contexts. Emphasis on imaging tools, and on critical and theoretical consideration of the use and ubiquity of images in the world.

Prerequisites:      12 Studio Credits

Fulfills:            Using Images Requirement (Graphic Design students); Studio Elective

## **GD216      Design Stories   3 credits**

A studio/seminar investigation of the nature and practice of design as a story-telling and framing activity. Within this context, attention is devoted to episodes of design history, to the ways that history has been told, and to design practice as a rhetorical activity. Participation involves research and development and presentation of ideas in a seminar setting in papers, and in design exercises.

Prerequisites:      Typography I and Using Images or Permission of Instructor

Fulfills:            Design Stories Requirement (Graphic Design students); Studio Elective

## **GD217      Advertising   3 credits**

An overview of the key aspects of the art and industry of advertising, including art direction, strategy, research, copywriting and account management. The emphasis is on idea generation and development in studio projects. Lectures address the broad and ever-changing landscape of advertising. Readings include classic and contemporary sources, which seek to place advertising in the larger cultural, social and economic settings that it both drives and is driven by.

Prerequisites:      Graphic Design I and English Composition II

Fulfills:            Graphic Design Elective (Graphic Design students); Studio Elective

**GD222      The Art and Design of the Poster    3 credits**

This course treats the poster format as historical source and contemporary medium of expression and investigation. Class format includes lectures and reading, fieldtrips and studio exercises on digital and analog tools. Analog tools will include letterpress, and raise issues including the relationship of the poster to the typographic broadside; and screenprinting, which will enable printing in multiple colors and large scale. Lectures and studio exercises alike are dedicated to exploring the uses and evolving aesthetics and technologies associated with the poster.

Prerequisites:      12 Studio Credits

Fulfills:            Graphic Design Elective (Graphic Design students); Studio Elective

**GD223      Interactive Design    3 credits**

Students explore interactive screen-based media as a design tool and environment. Focus here is on digital creations that embody their own application software, suiting them not only for the web, but for use in CDs and other independent media. Students gain experience with graphics, video, sound, 3D objects, and markup and scripting languages as they consider issues of usability, transitions, duration and motion to create and control meaning. Emphasis on flowcharts and project management.

Prerequisites:      12 Studio Credits

Fulfills:            Graphic Design Requirement Elective (Graphic Design students); Studio Elective

**GD256      Web Authoring I: Markup & Style    3 credits**

Web Authoring 1 is an introductory course to the history of the web, web standards, and authoring hand-coded markup and style for the web ahead. Students learn to read, write, and speak two (2) fundamental web languages, HTML and CSS, to markup and style content from poetry to prose, icons to favicons, charts to infographics and more. Web Authoring 1 focuses on the semantics (isness and aboutness) of content (text and image) and structure (design and form), and the presentation (look and feel) of type, color, and layout for the web.

Prerequisites:      None

Fulfills:            Graphic Design Requirement Elective (Graphic Design students); Studio Elective

**GD299      Topics in Graphic Design    3 credits**

This course provides an in-depth study of a topic in Graphic Design. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:      Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills:            Graphic Design Elective (Graphic Design students); 200-Level Studio Elective

**GD300      Graphic Design III    3 credits**

In this study of visual communications, students work on concept development and apply the principles of design to several realistic projects that combine type and image. Projects include the design of an identity program and a study of grids and formats through the design of a publication.

Prerequisites:      Graphic Design II and Typography I

Fulfills:            Graphic Design III Requirement (Graphic Design students); 300-Level Studio Elective

**GD351      Typography II    3 credits**

Attention to structuring information on and across sequences of pages; formal and expressive issues; create documents that are for print and screen.

Prerequisites:      Typography I, Web Authoring I: Markup & Style, or Permission of Instructor

Fulfills:            Typography II Requirement (Graphic Design students); 300-Level Studio Elective

**GD356      Web Authoring II: Responsive Typography & Design    3 credits**

Students build and expand upon the skills and concepts from Web Authoring I to develop web pages rich in typography and imagery, designed to be responsive for “one web” — for all browsers and devices — handheld (mobile), lap (tablet, laptop) and desktop. This intermediate course explores the art and craft of setting responsive web typography (scale and rhythm), using responsive images (sizes and resolutions), and developing responsive grids (fluid and fixed) for one web. Students gain a greater working knowledge of HTML and CSS, as well as an introduction to scripting languages (JS and jQuery) for detecting and adding feature support.

Prerequisites:      Web Authoring I: Markup & Style or Permission of Instructor

Fulfills:            A+IM 300-Level Elective (A+IM students); Graphic Design 300-Level Elective (Graphic Design students); 300-Level Studio Elective

**GD358      Design Portfolio and Professional Practice    3 credits**

Following an assessment of their portfolio of work from other classes, students develop and/or enhance existing work and also initiate and complete new work, as determined in consultation with instructor. The objective is a focused portfolio of work in print and digital media, at a consistent level of quality, demonstrating competence, concept and a high level of craft. Prepress, presentation and other issues are addressed within the class or in workshops in which attendance is mandatory.

Prerequisites:      Graphic Design III and Typography II. A substantial body of previously completed work is required.

Fulfills:            Graphic Design 300-Level Elective (Graphic Design students); 300-Level Studio Elective

**GD370      Design Factory    3 credits**

This course focuses on developing entrepreneurial ideas (publications, products, services) for the marketplace, and on design briefs submitted by business and non-profit clients. Under the guidance of the instructor, students incubate their own ideas, or work with clients to identify needs, develop solutions and see these through to completion. The course provides a dynamic space for the intersection of theoretical learning and practical application. Skillsets may include but are not limited to those developed in conventional graphic design courses. Students emerge with accomplished and exciting work in their portfolios. Students will have the opportunity to work with the Studio for Experiential Learning (StudioXL) and the diverse experiences this program provides.

Prerequisites:      Third-year level and above, any concentration; or Permission of Instructor

Fulfills:            Graphic Design 300-Level Elective (Graphic Design students); 300-Level Studio Elective

**GD399      Topics in Graphic Design    3 credits**

This course provides an in-depth study of a topic in Graphic Design. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:      Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills:            Graphic Design 300-Level Elective (Graphic Design students); 300-Level Studio Elective

**GD405 Senior Design Seminar 6 credits**

Students work on self-defined, typically communication-oriented, projects over the course of one and in rare cases two semesters. They work with the instructor to clarify objectives, develop or assemble content, and design and produce a body of work that demonstrates facility with appropriate tools and techniques, high craft values, awareness of relevant contexts, and evidence of aesthetic judgment. Students meet as a group to discuss their work with peers, the course instructor and professional guests. The studio emphasis of the course is underpinned by one-on-one and group crits and discussion; panel review sessions involving other design instructors and guest critics; and a public exhibition of completed work. It may be complemented by assigned readings, seminar presentations and discussions, and writing exercises. The discussion component emphasizes contemporary design and communication practice in the print and digital realms, and in various professional and public contexts.

Course may be repeated once for credit.

Graphic Design concentrators will ordinarily have completed most if not all of their other studio requirements prior to taking Design Seminar. They have the option of taking two studio courses in lieu of a second semester of Seminar.

Concentrators in Book Arts and other areas for which Design Seminar is a capstone option are expected to declare their intention to enter Design Seminar at the time they declare their concentration. Book Arts concentrators will ordinarily have completed most if not all of their other studio requirements prior to taking Design Seminar.

Design Seminar may be taken as a studio elective by any student who applies and is accepted on the basis of her or his proposal, and evidence of a mature body of work.

Prerequisites: See Senior Program Entrance Criteria

Fulfills: Graphic Design Capstone Requirement (Graphic Design students); Graphic Design Elective (Graphic Design students); A+IM Capstone option (A+IM students); Book Arts Capstone Option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary students)

**GD900 Graphic Design Independent Study 3 credits**

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

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## Illustration

### **IL213 Water-based Media 3 credits**

This course is an exploration of water-based paints (acrylic, watercolor and gouache) and additives. A variety of approaches and techniques are engaged including thin watercolor and thick impasto styles. Students work in class from still-life set ups and/or models and create art for visual communication applications. Demonstrations by the instructor augment class discussions, as will examination of the works of prominent illustrators and artists working with the media at hand.

Prerequisites: Illustration I or Permission of Instructor  
Fulfills: Illustration Elective (Illustration students), Studio Elective

### **IL215 Illustration I: Drawing for Communication 3 credits**

Illustration I provides an introduction to the art of illustration and the skills required for its successful practice. Through a series of problems and exercises, students increase their understanding of visual language while developing their ability to use that language through drawing in the communication of ideas and information. Along with some exploration of a variety of processes and media, most of the problems are solved in finished black-and-white sketch form.

Prerequisites: Observation I  
Fulfills: Illustration I Requirement I (Illustration students); Studio Elective

### **IL225 Perspectives in Anatomy 3 credits**

Perspectives in Anatomy develops students' working knowledge of the human figure through the exploration of its structure, form, and function. Students investigate the figure from simple planar and mass conceptions to more detailed studies of the skeletal and muscular systems. Through an examination of the whole and parts, students explore proportion, balance, locomotion, and the relationship between underlying structure and the surface form. Studio work includes observation and drawing from the model, slides, and illustrated lectures, visualization exercises and the construction of a 24" anatomical figure in clay.

Prerequisites: Observation I and Life Drawing I  
Fulfills: Perspectives in Anatomy Requirement (Illustration students); 200-Level Drawing Elective; Studio Elective

### **IL230 Illustration II: Media and Methods 3 credits**

In Illustration 2, students explore a range of approaches to creating finished art for communication problems. Projects foster media exploration, a variety of conceptual possibilities and the development of artistic solutions to illustration assignments. Color usage is a focus of the course.

Prerequisites: Illustration I or Permission of Instructor  
Fulfills: Illustration II Requirement (Illustration students) or Studio Elective

### **IL240 Comics and Sequential Art 3 credits**

This course is an introduction to the language of comics and the sequencing of pictures to tell stories and convey information. Specific genres explored and practiced will be the comic strip, the editorial cartoon, and the comic book and graphic novel. In addition, students will examine some of the history of comics as well as various uses of comics and sequential art in the worlds of illustration and fine arts.

Prerequisites: Observation I and Life Drawing I  
Fulfills: A+IM 200-Level Elective (A+IM students); Illustration Elective (Illustration students); Studio Elective

**IL250                    Science Fiction and Fantasy Art   3 credits**

This course will introduce students to the wide world of Science Fiction and Fantasy Illustration. Projects will include book jacket illustration, working from a manuscript, working with storyboards, comics, movie posters and more. Focus will be on the process of creating characters, creatures, environments and images based on imaginative interpretation. There will be emphasis on everything from research to sketches to final execution. The course will feature presentations on both the history of the genres and their respective artists.

Prerequisites:        Illustration I or Permission of Instructor  
Fulfills:                Illustration Elective (Illustration students); Studio Elective

**IL299                    Topics in Illustration   3 credits**

This course provides an in-depth study of a topic in Illustration. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:        Prerequisites will be developed in conjunction with the course description for each topic.  
Fulfills:                200-Level Illustration Elective (Illustration students); Studio Elective

**IL301                    Illustration III: Process and Effect   3 credits**

Working from preliminary sketches to finished art, students in this course work on assignments focused on creating a stronger visual vocabulary. Attention to dynamic staging, color concepts, conceptual and narrative implementation and refinement of media will be addressed. Students will begin to place their assignments within the context of the contemporary illustration market. Contemporary illustration work is examined and discussed.

Prerequisites:        Illustration II or Permission of Instructor  
Fulfills:                Illustration III Requirement (Illustration students); 300-Level Studio Elective

**IL305                    Children's Book Illustration   3 credits**

Students in this course explore aspects of children's book illustration from traditional book formats to more inventive formats. Course projects lead students through all stages of illustrating for a children's book, including the development of concepts related to the text, creating storyboards, book layout, rhythm and pace, cover art, and the completion of a book dummy.

Prerequisites:        Illustration I or Permission of Instructor  
Fulfills:                Illustration Elective (Illustration students); 300-Level Studio Elective

**IL307                    Illustrating Fiction   3 credits**

Illustrators of fiction interpret and illuminate the visions of other artists, namely, writers. In this course, students create imagery to accompany stories, fables and myths. A variety of sub genres will be explored, possibly including classic literature, horror, mystery, romance and juvenile fiction. The application of this imagery relative to the demands of the marketplace, namely books, magazines and book covers, is surveyed. Examples of historic and contemporary fiction illustration will be examined and discussed.

Prerequisites:        Illustration I or Permission of Instructor  
Fulfills:                Illustration Elective (Illustration students); 300-Level Studio Elective

**IL308                    Character Creation   3 credits**

In this course students explore the process of designing characters as well as the objects they possess and the environments they inhabit. Students develop characters and environments that are both personally and culturally resonant and imaginative. Particular emphasis will be placed on research as well as the expressive power of facial expression, body posture, color and costume. Through exploring students' own perceptions of good and evil, success and failure, as well as beauty and ugliness, they will aim to create characters that are highly original. Character Creation's application to diverse and emerging illustration markets such as digital game design, children's books, animation, comic books, film, merchandising and marketing will be discussed and explored.

Prerequisites:        One 200-Level Drawing Course, or Permission of Instructor  
Fulfills:                A+IM 300-Level Elective (A+IM students); Illustration Elective (Illustration students); 300-Level Studio Elective

**IL310            Natural Science Illustration    3 credits**

Rendered drawings, 3-D projects and expressive studies of animate and inanimate nature create the foundations for this specialized field. Course content prepares the illustrator through investigative research and drawing methods including optical magnification.

Prerequisites:     Observation I, Life Drawing 1 and one 200-Level Drawing Elective

Fulfills:            Advanced Drawing or Illustration Elective (Illustration students); 300-Level Studio Elective

**IL325            Narrative Figure Drawing    3 credits**

Students work from models in costumes, settings or poses inspired by readings and oral descriptions from classic literature and contemporary contexts. Students interpret narrative meanings and refine knowledge of the figure in context while exploring different media. This course satisfies the advanced drawing elective requirement.

Prerequisites:     One 200-Level Drawing Course or Permission of Instructor

Fulfills:            Advanced Drawing or Illustration Elective (Illustration students); 300-Level Studio Elective

**IL326            Journalistic Drawing    3 credits**

In this course, students will search for and report real stories from the world around them using their illustration artwork. From downtown Beverly, to nearby public places, to work environments (indoors and out) and even in their own residences, students will closely observe, render, document and comment visually on the things they investigate. The class will discuss fine and commercial art examples of visual journalism. On-site drawing will be a major focus of the course. Spatial and linear perspective, anatomy and natural science will all play roles in the successful creation of these site-specific narratives that detail place, action and story.

Prerequisites:     One 200-Level Drawing Course or Permission of Instructor

Fulfills:            Advanced Drawing or Illustration Elective (Illustration students); 300-Level Studio Elective

**IL327            Journalistic Drawing in Japan    3 credits**

In this course, students will develop series of images in a journal, based directly on their experiences living and traveling in Japan. Students will closely observe, document, and comment on their investigations of various aspects of Japanese life and culture. On-site drawing will be major focus of course. Spatial and linear perspective, anatomy, natural science, and creative writing will all play roles in successful narrative.

Prerequisites:     One 200-Level Drawing Course or Permission of Instructor

Fulfills:            Advanced Drawing or Illustration Elective (Illustration students); 300-Level Studio Elective

**IL328            Editorial Illustration    3 credits**

In this course, students study editorial illustration created for the communication needs of magazines, newspapers and other periodicals. Editorial Illustration emphasizes the conceptual aspects of illustration, and addresses contemporary issues in politics, criticism and culture. In this course, as in the field, the most contemporary content and styles of visual communication are explored and discussed. Attention is paid to professional standards and practices.

Prerequisites:     Illustration I or Permission of Instructor

Fulfills:            Illustration Elective (Illustration students); 300-Level Studio Elective

**IL329            Journalistic Drawing in Italy    3 credits**

In this course, students develop a series of images in a sketchbook journal, based directly on their experiences living and traveling in Italy. Students closely observe, document, and comment on their investigations of various aspects of Italian life and culture. On-site drawing is a major focus of the course.

Prerequisites:     One 200-Level Drawing Course or Permission of Instructor

Fulfills:            Advanced Drawing Elective or Illustration Elective (Illustration students); 300-Level Studio Elective

**IL333 Visual Propaganda 3 credits**

This course focuses on the propagation of particular ideas, doctrines or behaviors utilizing the poster as the major art form. Course content addresses essential building blocks of image making emphasizing the power of simplicity in imagery and the issue of content as the focus from conception to finish. This studio course provides the opportunity to develop personal themes within contemporary social issues. Critical input from fine art, graphic design and humanities is encouraged. Not intended exclusively for illustrators.

Prerequisites: Art History Modern Developments and one 200-Level Drawing Elective

Fulfills: Illustration Elective (Illustration students); 300-Level Studio Elective

**IL345 Illustration IV: Application 3 credits**

Students In this course create works for professionally modeled assignments. Editorial, advertising, children's book, fiction, poster and sequential assignments are engaged. Attention to the marketplace, content concerns, art direction, reproduction, deadlines and other obstacles to the illustrator are addressed and experienced. Discussion and critique lead students toward a refinement of skills, exploration of concepts and the creation of artistic solutions to communication problems. In addition, students create a series of works for a chosen theme that demonstrates a deep understanding of a specific illustration genre. Contemporary illustration work is examined and discussed.

Prerequisites: Illustration III or Permission of Instructor

Fulfills: Illustration IV Requirement (Illustration students); 300-Level Studio Elective

**IL350 Digital Illustration 3 credits**

This course focuses on the creation of illustrations using digital media. Students will explore industry standard graphic application and learn to work with digital media as they would traditional art making medias, as a means, not an end, to the creative process. Emphasis will be placed on drawing, painting, design, concept and color theory. Assigned projects will ask students to create pictorial imagery using their digital explorations. Applications of digital media in the illustration marketplace and beyond will be examined and discussed.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: A+IM 300-Level Elective (A+IM students); Digital Illustration Requirement (Illustration students); 300-level Studio Elective

**IL355 Cinematic Storytelling 3 credits**

Animation, video games and sequential art all depend on cinematic storytelling to engage viewers in compelling narratives. In this course, students will create engaging characters and visually arresting images that involve the viewer's sense of story. Aspects of cinematic design such as point-of-view, color schemes, value structure as well as storytelling strategies and the psychology behind narratives will be studied and put into practice.

Prerequisites: One 200-Level Drawing Course or Permission of Instructor

Fulfills: Advanced Drawing Elective or Illustration Elective (Illustration students); 300-Level A+IM Elective (A+IM students); 300-Level Studio Elective

**IL399 Topics in Illustration 3 credits**

This course provides an in-depth study of a topic in Illustration. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 300-Level Illustration Elective (Illustration students); 300-Level Studio Elective

**IL405 Senior Illustration Seminar 3 credits**

In this course students will learn the groundwork for professional careers in illustration. Assigned readings, lectures and discussions will concern business standards and ethical practices. Students will create comprehensive illustration portfolios and explore promotion options such as websites and direct mail. Visiting artists will discuss their careers. Students will also complete illustration assignments intended for their portfolios.

Prerequisites: 90 credits and the completion of required courses or Permission of the Instructor.

Fulfills: Illustration Capstone Requirement (Illustration students); Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary students)

**IL410            Senior Illustration Thesis    3 credits**

In this course students complete independently generated illustration projects. Guided by an instructor, students create a comprehensive body of work which explores a specific field of illustration. Particular attention is paid to the development of professional level artwork, and a thorough understanding of the market for such images. Students work in their studios and participate in weekly group and/or individual critiques with the instructor.

Prerequisites:     See Seminar Program Entrance Criteria

Fulfills:            Illustration Capstone Elective (Illustration students); Studio Elective

**IL900            Illustration Independent Study    3 credits**

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites:     Permission of Instructor

Fulfills:            To be determined by faculty approval

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## Interdisciplinary

### **CS200      Community Service    1.5 credits**

CS200 provides students the opportunity to engage in community service, gain real world experience, and make personal contributions to a community organization, school or other institution with expressed need for volunteers. Students complete a minimum of 60 hours on-site. Other requirements include keeping a journal or creating artwork reflecting the experience, filling out a self-evaluation and attending a debriefing seminar with other volunteers.

A learning contract outlining objectives as well as work duties and responsibilities is completed prior to starting. Any students requesting to take CS200 where they work must develop new duties and responsibilities that are different from their work so that new learning occurs. Approval will be required from a yet-to-be-named community service coordinator.

CS200 does not take the place of INT300; however, like INT300, CS200 may be taken up to two times. Therefore, a maximum of 3 credits may be earned through community service.

Grading to be pass/fail and does not count in the GPA.

Prerequisites:      None  
Fulfills:             Studio Elective

### **ID100      Color: Material & Light    3 credits**

Students gain understanding of color theory and practical usage through hands-on making, individual- and team-based projects, and critiques. Concurrently, the course features a structured and interrelated series of lectures, research, writing, reading assignments & class discussions, as well as museum visits (in conjunction with other foundations courses). The course offers a survey of the history and application of color; investigates the physics, psychology, and cultural ramifications of color across media; and explores connections between material and meaning through art historical and contemporary studio practices. Students' early interdisciplinary experiences lay the foundation for active and critical engagement with all aspects of their artistic education.

Prerequisites:      None  
Fulfills:             Foundation Studio Core Requirement

### **ID200      Sophomore Studio: New Realities    3 credits**

In this culminating foundational course, students will explore advanced principles of visual art and contemporary artistic practice. The topic "New Realities" is introduced through coordinated projects across all modules of Studio 3, with a focus on research, ideation, conceptual development, and personal artistic process. Longer-term projects will support development of self-driven studio practice and allow for student agency over choice of conceptual content and media. Opportunities for group work and peer collaboration are introduced. Emphasis is placed on development of experimental and personal expression, as well as students' ability to achieve a fully-developed facility with chosen tools and media across 2D, 3D and 4D realms. Studio practice will be augmented with readings, discussions, and visiting artists as they relate to course content.

Prerequisites:      Studio II: Representation  
Fulfills:             Sophomore Studio Core Requirement

### **ID220      Information, Images and Ideas    3 credits**

A course investigating the relationship of imagery and content. Through the creation and manipulation of image collages, image and word pairings, and photographs, students investigate the construction and alteration of meaning.

Prerequisites:      None  
Fulfills:             Studio Elective

**ID230      The Landscapes, Histories and Cultures of Mallorca    3 credits**

This is a two-week intensive course held on the island of Mallorca, Spain. The program gives students the opportunity to make work on location and offers unique environments in which to photograph, draw, sketch, document, collage, video or journal in the rich multifaceted landscapes and geographies of Mallorca.

Students experience a full range of cultural activities and excursions. Field trips to historic landmarks, castles and palaces, archaeological sites and ruins, museums and galleries, markets and festivals present the history and culture of the island and offer exciting opportunities to explore its diversity and beauty.

Prerequisites:      None

Fulfills:            Studio Elective

**ID235      3D Modeling for Physical and Virtual Worlds    3 credits**

This course introduces the 3D production pipelines for digital and physical applications such as 3D printing, animation, video game assets, and cross-disciplinary creative works. Utilizing the fundamentals of 3D modeling and scanning technology, students manipulate and sculpt meshes, map surfaces, assign textures, and render their creations in both digital and physical forms.

Prerequisites:      None

Fulfills:            A+IM Requirement (A+IM students); Digital Media Elective (Interdisciplinary Arts students); Studio Elective

**ID260      Games and Interactive Media    3 credits**

Stressing the conceptual, aesthetic, and technical concerns of interactivity, this course introduces the theory and practice of interactive media. Beginning with an introduction to programming and systems thinking, students will gain experience with the processes of interactive media: flowcharts, assets, game development, interface design, user experience, project management, team work, and the mobile web. Emphasis is on making creative works.

Prerequisites:      None

Fulfills:            A+IM Requirement (A+IM students); Graphic Design Elective (Graphic Design students); Digital Media Elective (Interdisciplinary Arts students); Studio Elective

**ID299      Topics in Interdisciplinary Study    3 credits**

This course provides an in-depth study of an Interdisciplinary topic. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by regular class rotation.

Prerequisites:      Will be developed in conjunction with the course description for each topic.

Fulfills:            Will be developed in conjunction with the course description for each topic.

**ID305      The Body    3 credits**

This class is an investigation of the body as represented in contemporary artistic practice and theoretical writings. Beginning with looking at a variety of visual material on and about the human form, critical readings will be used to focus on concepts and questions that arise from these works of art. Class discussions and individual research will lead to both short visual and/or written responses. Students will complete a series of exercises crafting visual and/or written responses to topics such as: body modification, body image, objecthood, objectification, race, gender, identity, and the other. Students will then research a single issue and generate a larger series of work further exploring the topic. Work in this course may take a variety of research driven forms including creative, critical or philosophical writings. Media for art making include painting, sculpture, photography, animation, video or performance. Students may elect to work in teams on projects for this course.

Prerequisites:      60 Credits

Fulfills: :            A+IM 300-Level Elective (A+IM students); 300-Level Studio Elective; Creative Writing Elective with Permission of Instructor

**ID326      Performance Studies: Actions & Interventions    3 credits**

This class is a performance-related studio lab in which students explore the potential of the space-time dynamic. Basic approaches to performance art with an emphasis on visual organization, mixed media and interdisciplinary methods are addressed. Students participate in both personal and collaborative work, followed by the creation of a fully developed presentation. Field trips to view a variety of performance genres and a workshop with a guest artist are features of this course.

Prerequisites:      None

Fulfills:            Sculpture Elective (Sculpture students); 300-Level Studio Elective; Studio Elective

**ID330            Obsession   3 credits**

This class is an investigation of obsession in art making. Students explore issues of obsessive mark, repetition, hyper detail, laborious process as well as collecting, documenting, cataloguing and charting. Projects will range from the singular work through book form and installation. Class format will include research, proposal, presentation and discussion. References will include the history of the Wunderkammer, outsider art and contemporary obsessive work. Issues for discussion will include the nature of obsessive work, pros and cons of obsession as a quality, and handling and research of sensitive material.

Prerequisites:        60 Credits

Fulfills:              300-Level Studio Elective

**ID350            Sound and Image: Producing a Sound Track   3 credits**

Students gain an understanding of the basic principles of audio capture, enhancement and multi-track production by focusing on the methods used in creating a professional sound track. Examples of successful videos and animations are analyzed for the relationship of sound and image. Students compose a sound track for an existing project or their in-class production. This includes writing or generating music, gathering and recording sound effects, and mixing the final tracks.

Prerequisites:        At least one of the following courses: 3D Modeling for Physical and Virtual Worlds, Animation Principles, Audio and Video Media I, Documentary I or Permission of Instructor.

Fulfills:              A+IM 300-Level Elective (A+IM students); 300-Level Studio Elective

**ID360            Interdisciplinary Workshop   3 credits**

This team taught course provides the opportunity to develop a body of work while reading and writing about contemporary visual culture and art in preparation for the capstone experience. Students in this course will meet regularly with students and faculty from the combined studio workshops to participate in discussions of professional practice, readings about contemporary issues in the art world as well as to participate in group critiques. Methods of research and outcomes include writing as a part of the studio practice. Interdisciplinary students will be expected to work independently and to make gains in the familiarity of concepts and ideas within their work. This course is open to all concentrations.

Prerequisites:        60 Credits

Fulfills:              300-Level Studio Elective

**ID399            Topics in Interdisciplinary Study   3 credits**

This course provides an in-depth study of an Interdisciplinary topic. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by regular class rotation.

Prerequisites:        Will be developed in conjunction with the course description for each topic.

Fulfills:              Will be developed in conjunction with the course description for each topic.

**ID900            Interdisciplinary Independent Study   3 credits**

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites:        Permission of Instructor

Fulfills:              To be determined by faculty approval

**XL399            Studio XL Projects   3 credits**

This course provides an experiential learning opportunity for students facilitated through StudioXL (the Studio for Experiential Learning). Each topic or project may be developed to take advantage of special events or circumstances, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by regular class rotation.

Prerequisites:        Will be developed in conjunction with the course description for each topic.

Fulfills:              Will be developed in conjunction with the course description for each topic.

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## Internship

### **INT300 Internship 3 credits**

Required during the junior year, INT300 provides the opportunity for real world experience through the Internship & Apprenticeship Program. Students complete a minimum of 120 hours on-site as an intern with a business or as an apprentice with an established artist. Other requirements include keeping a journal, writing a reflection paper and attending a debriefing seminar with other interns and apprentices. A learning contract outlining educational objectives as well as work duties and responsibilities is completed prior to starting INT300.

Prerequisites: Junior Level standing

Fulfills: Internship Requirement (All Concentrations except for Art Education)

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## Liberal Arts

### **BU200 Business Practices for Art & Design 3 credits**

This course covers the fundamentals of starting a small business as well as operating as an independent contractor. Course content will include accounting and tax basics, budgeting models, preparation and presentation of a business plan, identifying both funding sources and customer segments, pricing strategies, and copyright and trademark considerations. Students will examine and evaluate existing business models in the creative sphere, complete projects, and evaluate one another's plans. Class includes occasional lectures by leaders from the North Shore creative economy, along with field trips to local galleries, studios, and businesses.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Entrepreneurship in the Arts Minor Requirement or Liberal Arts Elective

### **BU230 Professional Writing for the Arts 3 credits**

This course introduces students to the diverse range of writing involved in professional settings in the arts. Students will learn how to research artists' works and write museum labels, marketing brochures, and other practical material. The course also introduces students to a variety of business communications, such as correspondence, press releases, RFPs, grants, and business plans. Emphasis is placed on correctly analyzing and responding to written communications, and understanding appropriate voice and grammar for a variety of professional situations. Students may choose one of two final projects: creating a set of related texts typical of those produced during the process of curating an exhibit, or developing a marketing plan.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Curatorial Studies Minor Requirement, Entrepreneurship in the Arts Minor Requirement, Humanities Elective, or Liberal Arts Elective

### **BU300 Navigating the Creative Economy 3 credits**

Combining an overview of fundamental economic shifts and specific case studies, this course provides students with tools to analyze the structure and function of the cultural marketplace. Specific examples will range from startups and small business to established corporations. Broader topics will include how the emphasis on an experience economy alters the interplay between producing goods and providing services; ongoing developments in digital technologies; and ways that the creative economy can contribute to community vitality. By examining how certain businesses respond to, and in some cases transform, the contemporary cultural and economic landscape, students will learn how to recognize and respond to potential opportunities.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Entrepreneurship in the Arts Minor Requirement or Liberal Arts Elective

**EN099 Writing and Study Skills 3 credits**

The goal of this course is to raise the level of students' performance in the skills necessary to succeed in classes at the college level in the liberal arts. In classes sufficiently small to permit individual attention from the teacher, students read and write essays; practice peer critiques; study grammar, vocabulary and punctuation; and practice organizational and time-use skills. This course is on a Pass/Fail basis; a Pass is necessary before students take other liberal arts courses. The three credits earned in this course do not count towards graduation requirements.

Prerequisites: None

Fulfills: This developmental writing course is an option for those students unsure of their ability to succeed with college-level writing. Credits earned are not counted toward graduation/degree requirements.

**EN100 English Composition I 3 credits**

This course provides a forum for students to practice the entire writing process, from generating ideas and drafting to responding to feedback and revising. Students gain editorial skills through offering peer commentary on each others' work. Emphasis is also placed on understanding appropriate use of grammar and mechanics. The primary course objectives are to help participants learn to think, read, and write more critically and to express themselves more articulately, especially in written form. Verbal skills learned in this class form a vital foundation for success in later courses. Students may be required to participate in lab sessions in the Writing Center and/or the English Language Program unless waived on the basis of an in class diagnostic. Students must earn a grade of C- or better to receive credit for this course. Art History and Creative Writing Minor students must earn a cumulative grade point average of 3.0 or higher in Composition I and II.

Prerequisites: None

Fulfills: English Composition I Requirement (grade of C- or higher required)

**EN200 English Composition II 3 credits**

This course reviews writing techniques developed in English Composition I and refines these skills through analyzing and responding to a range of literature. It also provides an opportunity for students to conduct research and write about a subject of their choice. The course is designed to strengthen critical reading and thinking abilities, enhance enjoyment and understanding of literature, and provide a solid introduction to academic research methods. Students may be required to participate in lab sessions in the Writing Center and/or the English Language Program unless waived on the basis of an in class diagnostic. Students must earn a grade of C- or better to receive credit for this course. Art History and Creative Writing Minor students must earn a cumulative grade point average of 3.0 or higher in Composition I and II.

Prerequisites: English Composition I (grade of C- or higher required)

Fulfills: English Composition II Requirement (grade of C- or higher required)

**HU200 Humanities I 3 credits**

In this course students study a selection of ideas and books that have shaped world cultures. The readings include the Judeo-Greco roots of the West, but also the roots of other cultures and world views. These readings give students a perspective different from contemporary society, of another time or culture, and hence deepen their understanding of their own values and assumptions. This perspective also enriches the students' sense of common human questions and emotions expressed in different ways in different times. This course covers the time period to the Renaissance.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Humanities I Requirement

**HU205 Humanities II 3 credits**

This course follows the development of ideas from the Renaissance to the present, e.g., the conflicts between science and traditional faiths, the rise of democracy, the influence of Freud, Darwin, and Marx, and questions of ethnicity and identity in a global village. This course scrutinizes cultural values and looks at the interplay between these values, intellectual assumptions, and works of literature and art.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Humanities II Requirement

### **HU301 Introduction to Creative Writing 3 credits**

Students write their own poetry, fiction, and drama, and critique each others' writing in workshops. They study the form and theory behind the genres with examples from noted writers. The course sharpens students' analytical skills, increases their appreciation of the genres, and gives them opportunities for self-expression.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Creative Writing Minor Requirement, Humanities Elective, or Liberal Arts Elective

### **HU302 Narratives of Self: Autobiographies, Journals, Memoirs 3 credits**

Applying aesthetic, historical, psychological, and/or cultural perspectives, this course looks at how autobiographical texts reflect different ideas of selfhood, language, authority, voice, and community. Students read and analyze autobiographical works written by others and have the opportunity to write autobiographical pieces. Readings may come from sources ranging from formal autobiographies to informal journals by authors such as Jean Jacques Rousseau, Henry Thoreau, Lorraine Hansberry, Malcolm X, Maya Angelou, Basho, Leonardo DaVinci, Sylvia Plath, James Joyce, Annie Dillard, Gertrude Stein, and Virginia Woolf.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Creative Writing Elective, Humanities Elective, or Liberal Arts Elective

### **HU303 Journal-Based Travel Writing (Viterbo, Italy) 3 credits**

This course uses students' journal entries as the basis for more polished travel pieces/narratives. Offered as part of the Viterbo, Italy, summer program, students are required to keep a journal for the duration of the study abroad program. In it, they will record raw experiences and impressions of their travels. Specific journal assignments will be given during the trip, and students have a requirement to write a minimum of five pages per day while in Italy. This material will then be revised and edited into a portfolio of work upon return to the States. Types of completed portfolio assignments will include a travel narrative, a cultural review (museum/work of art), a restaurant review, and an assessment of the trip. Readings include selections from Shapiro's *A Sense of Place: Great Travel Writers Talk about Their Craft, Lives & Inspiration*, plus handouts from artist's journals including Kahlo, DaVinci, and others.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Creative Writing Elective, Humanities Elective, or Liberal Arts Elective

### **HU315 Japanese Literature in Translation (Niigata, Japan) 3 credits**

From the poetry of the 10th century wanderer Basho to Ryunosuke Akutagawa's modernist monster fable *Kappa*, Japan has a long history of innovative and colorful literature. In this course, to be offered during Montserrat's Study Abroad trip to Niigata, Japan, we will explore the literature of Japan through reading, analyzing and writing. We will read a variety of poetic forms including haiku, tanka and Basho's journey-poem, haibun and try our own hand at writing them. We will also read stories from Lady Murakami's *The Tale of Genji*, considered to be the world's first novel, and Yasunari Kawabata's "palm of the hand stories," what we now call "flash fiction."

Prerequisites: English Composition I & II

Fulfills: Creative Writing Elective, Humanities Elective, or Liberal Arts Elective

### **HU334 Africa Now – Contemporary African Literature 3 credits**

Africa Now—Contemporary African Literature will explore poetry and prose written by contemporary writers from a variety of nations in Africa. The course is intended as an introduction to a wide range of writers, literary styles and themes in today's African literature. Students will read, discuss, analyze and write about works of literature in the context of the many rich cultures of contemporary Africa. This course will be of interest to students interested in literature, African art and world cultures. What do you know about the people of today's Africa? Africa is a continent of many nations, peoples and cultures. In this course, we will read poetry and short stories by a wide range of writers from the African continent. We will examine writing as both as art and as social commentary. Much of African literature is rooted in a tradition of storytelling and legends. How are today's writers combining that tradition with current themes of government oppression, civil wars and the legacy of colonialism? How are young writers expressing their ideas about love, family relations, ambitions and dreams in traditional cultures clashing with modern ways? What does it mean to be an African writer today?

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Humanities Elective or Liberal Arts Elective

### **HU341      The Vietnam War and Its Legacy    3 credits**

The Vietnam War was a watershed episode in American history that remains controversial even in the post-9/11 world. Emerging as a complex phenomenon of the Cold War era, the Vietnam War eventually caused intense debate and conflict in the U.S. at a time when society was facing numerous challenges. To investigate some of the many questions that the war raised, this course examines the background and trajectory of the war, as well as the influence that it had in the years that followed. Among the topics covered are the "domino theory," antiwar protests, the role of the media, the Missing-in-Action and Prisoner-of-War issues, and intercultural conflict.

Prerequisites:      English Composition I and II; Art History Origins

Fulfills:            Art Education Diversity Elective, Humanities Elective, Social Science Elective, or Liberal Arts Elective

### **HU342      Writing for Children    3 credits**

This class will introduce students to writing for young readers. We will explore the story and novel formats appropriate for children aged 4-17 by reading picture books and middle grade and young adult novels. Students will write and workshop a story in each category, as well as be responsible for keeping a review journal of outside readings. As a class, we will discuss the creative writing process and focus on point of view, character development, plot, setting and theme, as they relate to children's writing.

Prerequisites:      English Composition I and II; Art History Origins

Fulfills:            Creative Writing Minor Elective, Humanities Elective, or Liberal Arts Elective

### **HU345      World History Since 1900    3 credits**

This course considers the themes of continuities and change since the beginning of the twentieth century. The major events that shaped the world during that time are examined from a global perspective. Among the topics discussed are: changes in demography and in world economies; the causes and ramifications of the two World Wars; the rise and fall of the Soviet Union; the Cold War; decolonization; and globalization.

Prerequisites:      English Composition I and II; Art History Origins

Fulfills:            Humanities Elective or Liberal Arts Elective

### **HU353      History of Animation    3 credits**

Animation has been an important part of screen history since the earliest days of film in the late 19th century. Locating animation within film history and evolving socio-political historical contexts, this course explores the development of animation styles, aesthetics, modes of production, and viewership to consider how animated works have fulfilled entertainment, educational, artistic, commercial, and propagandistic purposes. Major national and international figures and studios are covered, as are major visual and narrative styles, from the earliest hand-drawn to CGI animated works.

Prerequisites:      English Composition I and II; Art History Origins

Fulfills:            Art History Elective, Humanities Elective, or Liberal Arts Elective

### **HU354      History of Film    3 credits**

This course introduces the medium of the film (cinema) as a mode of communication and as an art form. Recognizing the complexity of the medium, the course will use an interdisciplinary approach. Among the topics considered in relation to the study of film are communications theory, aesthetics, psychology, business, politics, and national experience. The course is international in scope and covers such historical movements as Expressionism, the Film Noire, New Wave, and other important genres.

Prerequisites:      English Composition I and II; Art History Origins

Fulfills:            Art History Elective, Humanities Elective, or Liberal Arts Elective

**HU361            Gender and Literature    3 credits**

This course will explore gender issues in literature throughout history and across cultural lines. Different writers' portrayal of the spectrum of sexual roles will be studied. Some questions touched on will be the effects of society and physiology on gender, the effects of stereotyping, how gender issues affect individual men and women and society as a whole, how gender roles vary in different cultures, and current controversies concerning literary portrayal of sexual roles.

Prerequisites:    English Composition I and II; Art History Origins

Fulfills:            Art Education Diversity Elective, Humanities Elective, or Liberal Arts Elective

**HU362            Literary Drama    3 credits**

In this course students read plays and write analytical papers. They also study the plays from the inside, by learning the parts and acting them. Plays studied may range from Sophocles, Aristophanes, and Shakespeare, to Ionesco and Beckett. This class touches briefly on the intersection between drama and theater, for example the sets of Picasso for the plays of Cocteau. Some brief public performances may be arranged.

Prerequisites:    English Composition I and II; Art History Origins

Fulfills:            Humanities Elective or Liberal Arts Elective

**HU365            Aspects of Modern Fiction    3 credits**

In this course students read modern novels and short stories (i.e., fiction from the 20th and 21st century). They analyze these works with reference to the forms and techniques of fiction and the meaning of structural decisions and values of society.

Prerequisites:    English Composition I and II; Art History Origins

Fulfills:            Creative Writing Elective, Humanities Elective, or Liberal Arts Elective

**HU366            Narrative Forms    3 credits**

Catalog Description: This course is an exploration of four narrative forms: Personal Narratives; Flash Fiction and Hybrids; the Lyric Essay; and Narrative Non-Fiction. We will examine examples of these narrative forms and use them as models for learning how the form works. We will work on craft and technique, as well as creative use of the various forms. Class time will mainly be spent on peer critiques and writing exercises with discussion of the forms themselves. There will be opportunities to perform finished work for the class and for the Montserrat Community.

Prerequisites:    English Composition I and II; Art History Origins

Fulfills:            Creative Writing Elective, Humanities Elective, or Liberal Arts Elective

**HU372            Fiction Writing    3 credits**

This course is for students who have already taken Introduction to Creative Writing and wish to pursue their interest in fiction writing. In it students write their own short stories and critique each others' work in workshops. They also read selections of modern fiction writers and write papers in which they analyze the fiction in light of their own writings.

Prerequisites:    Introduction to Creative Writing or Permission of Instructor

Fulfills:            Creative Writing Elective, Humanities Elective, or Liberal Arts Elective

**HU374            Writing Poetry    3 credits**

This course is for students who have already taken Introduction to Creative Writing and wish to pursue their interest in writing poetry. In it students write their own poetry and critique each others' work in workshops. They also read selections of modern poets and write analyses of these readings in light of their own writings.

Prerequisites:    Introduction to Creative Writing or Permission of Instructor

Fulfills:            Creative Writing Elective, Humanities Elective, or Liberal Arts Elective

**HU380            Aesthetics and Criticism    3 credits**

An introduction to the study of aesthetics that includes a study of the major historic approaches to philosophic questions of value and quality in art and the consideration of problems in establishing standards of criticism in art.

Prerequisites:    English Composition I and II; Art History Origins

Fulfills:            Humanities Elective or Liberal Arts Elective

**HU381           Advanced Creative Writing Workshop   3 credits**

In this course students may work in various genres of creative writing, such as short stories, poetry, or film-writing. By mid-semester each student should propose an independent project for a portfolio to be completed by the end of the course. Appropriate readings in the genre will also be assigned. Though students may work in separate genres, they will still workshop each others' writing. The class will emphasize individual attention from the instructor.

Prerequisites:     Introduction to Creative Writing or Permission of Instructor  
Fulfills:           Creative Writing Elective, Humanities Elective, or Liberal Arts Elective

**HU390           Eastern Philosophies   3 credits**

This course serves as a basic introduction to the philosophies of Asian countries such as India, China, and Japan. Through comparisons between Eastern and Western conceptions of certain fundamental questions of the human conditions, such as the nature of the universe and the nature of man, students will examine their own ways of thought as well as those of other cultures.

Prerequisites:     English Composition I and II; Art History Origins  
Fulfills:           Art Education Diversity Elective, Humanities Elective, or Liberal Arts Elective

**HU399           Topics in Humanities   3 credits**

This course provides an in-depth study of a time period or topic in Humanities. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:     English Composition I and II; Art History Origins  
Fulfills:           Humanities Elective or Liberal Arts Elective

**SI205           Concepts in Science   3 credits**

This course introduces students to selected concepts, issues, and methods in science. The non-specialist student explores areas of scientific inquiry that have a significant effect on cultural, intellectual, and environmental issues. Some work with mathematics is included.

Prerequisites:     English Composition I and II; Art History Origins  
Fulfills:           Science Requirement or Liberal Arts Elective

**SI216           Environmental Issues: Global and Local   3 credits**

This course examines planetary environmental changes and trends and their effect on humanity. An emphasis is placed on the historical background of current conditions, such as long-term cycles like glaciation, as well as the more recent emergence of humanity as a species capable of modifying the planet's environment. Specific local issues of pollution and environmental control are also explored.

Prerequisites:     English Composition I and II; Art History Origins  
Fulfills:           Science Requirement or Liberal Arts Elective

**SI399           Topics in Science   3 credits**

This course provides an in-depth study of a time period or topic in Science. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:     English Composition I and II; Art History Origins  
Fulfills:           Science Requirement or Liberal Arts Elective

**SO200           Self and Society   3 credits**

This course introduces issues and concepts in the study of human behavior. Using approaches from sociology, psychology, political science, and history, it explores both individual and group behavior and covers such areas as self-identity, cultural, social, and political institutions, and social organization. The course also includes discussion of ethnic and gender issues within the context of an evolving world.

Prerequisites:     English Composition I and II; Art History Origins  
Fulfills:           Social Science Core Elective, Social Science Elective, or Liberal Arts Elective

**SO305 Contemporary Social Problems 3 credits**

An analysis of the origin and development of selected social problems and their impact on society. Topics may include poverty, crime, racism, violence, substance abuse, and sexually-transmitted diseases.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Art Education Diversity Elective, Social Science Core Elective, Social Science Elective, or Liberal Arts Elective

**SO310 Diversity in the US 3 credits**

The peoples of the United States are characterized by rich diversity. In this course, students explore this diversity by focusing on such topics as race, ethnicity, gender, and sexual preference. The social and political dimensions of diversity in the US are examined in order to broaden the student's knowledge and appreciation of the variety of human experience in the US.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Art Education Diversity Elective, Social Science Elective, or Liberal Arts Elective

**SO311 Politics and the Media 3 credits**

Modern political life is largely played out in the media. This course examines how electronic and print media influence public opinion and shape the ways in which political issues are perceived. Also considered are the ways that political actors seek to influence how issues are portrayed in the media. The course considers such topics as: objectivity and the news media; political advertising; "talk radio", and how films and television can influence ideas about political issues.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Social Science Elective or Liberal Arts Elective

**SO330 Fear 3 credits**

This course will examine the basic human emotion of fear. We will explore in brief the psychology of fear; why do humans have fears and what do they tell us about ourselves? Are these fears a result of the evolutionary process? We will then proceed to how these fears are manifested in cultures resulting in superstitious beliefs. We will also look at how these fears have produced folk tales and works of fiction. Some of the topics will include witchcraft, vampires, ghosts, zombies, plagues, and death. We will look at how images of horror have changed over time in culture. Research papers, discussions, and response papers will be required.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Social Science Elective or Liberal Arts Elective

**SO350 Cultural Anthropology 3 credits**

By examining other cultures, we are challenged to think critically about the culture in which we live and the often unexamined beliefs and practices that are part of our everyday experience. In this course, we investigate a variety of cultures (including non-Western), and explore anthropological approaches to understand human society, with emphasis on social and cultural systems of meaning. In the course of our studies, we may consider such topics as symbolic communication; the concept of culture; systems of kinship; gender roles; belief systems; power and authority; and social change.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Art Education Diversity Elective, Social Science Core Elective, Social Science Elective, or Liberal Arts Elective

**SO365 Psychology of Art and Creativity 3 credits**

A study of the theory of creativity, the creative process, and factors that aid or hinder creativity, as well as the psychology of motivation, perception, expression, and color. Principles studied are applied to the visual arts.

Prerequisites: English Composition I and II; Art History Origins

Fulfills: Art Education Psychology Requirement Elective, Social Science Elective, or Liberal Arts Elective

**SO370            Developmental Psychology    3 credits**

An examination of the physical, emotional, cognitive, and behavioral growth of human beings. Topics covered include the nature-nurture question, the issue of stages or continuous growth, anthropological perspectives, and educational implications of childhood development. While the major emphasis will be on general development, the course will also focus on the development of drawing, picture perception, and the aesthetic sense.

Prerequisites:     English Composition I and II; Art History Origins

Fulfills:            Art Education Psychology Requirement Elective, Social Science Elective, or Liberal Arts Elective

**SO399            Topics in Social Science    3 credits**

This course provides an in-depth study of a time period or topic in social science. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:     English Composition I and II; Art History Origins

Fulfills:            Social Science Elective or Liberal Arts Elective

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## Painting and Drawing

### **DR200      Drawing II   3 credits**

This course emphasizes the functions of drawing, including definition, exploration, ritual, and process. Within these functions are more specific issues of perspective space, non-objective space, scale, color, line, contrast, sequence, imagination, and memory. The goal is to develop confidence and consolidate skills into an approach to drawing that has broad applications.

Prerequisites:      Observation I  
Fulfills:            200-Level Drawing Elective; Studio Elective

### **DR204      Life Drawing I   3 credits**

Studying the human figure is an effective way to engage with and understand visual dynamic. Through involvement with gesture, structure, proportion, anatomy, the effects of light in relation to form and composition, students explore both formal and expressive issues as they work from the model. Slides and other sources of historic and contemporary figurative art are presented throughout the semester.

Prerequisites:  
Fulfills:            Life Drawing I Requirement (A+IM, Illustration, Painting and Sculpture students); Art Education Recommendation

### **DR205      Life Drawing II   3 credits**

A continuation in the study of the human form, with an emphasis on an interpretive and expressive approach to the figure.

Prerequisites:      Life Drawing I  
Fulfills:            Life Drawing II Requirement (Illustration students); 200-Level Drawing Elective; Studio Elective

### **DR216      Figure Drawing and Painting (Viterbo)   3 credits**

This course is devoted to exploring strategies for depicting the figure. These include a wide range of "gesture drawing" approaches, analytical strategies, value and color studies, and composition techniques. Students are encouraged to use a wide range of materials.

Prerequisites:      Observation I, Life Drawing I, or Permission of the instructor  
Fulfills:            200-Level Drawing Elective; Studio Elective

### **DR225      Perspectives in Anatomy   3 credits**

Perspectives in Anatomy develops students' working knowledge of the human figure through the exploration of its structure, form, and function. Students investigate the figure from simple planar and mass conceptions to more detailed studies of the skeletal and muscular systems. Through an examination of the whole and parts, students explore proportion, balance, locomotion, and the relationship between underlying structure and the surface form. Studio work includes observation and drawing from the model, slides, and illustrated lectures, visualization exercises and the construction of a 24" anatomical figure in clay.

Prerequisites:      Observation I, Life Drawing I  
Fulfills:            Perspectives in Anatomy Requirement (Illustration students); 200-Level Drawing Elective; Studio Elective

### **DR299      Topics in Drawing   3 credits**

This course provides an in-depth study of a topic in Drawing. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:      Prerequisites will be developed in conjunction with the course description for each topic.  
Fulfills:            200-Level Drawing Elective; Studio Elective

**DR300      Advanced Figure Drawing   3 credits**

Using the figure as the major element, students work in a variety of media, size, and scale. Various themes are explored, such as figures in landscape, figures in conflict, figure groups, and figure distortion. Students communicate a personal point of view through their drawings according to their own experience and vision. Contemporary and historical references help students examine the use of narrative or symbolic figuration.

Prerequisites:      Life Drawing II

Fulfills:            Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**DR305      Advanced Abstract Drawing   3 credits**

An investigation of several approaches to abstract drawing that derive from contemporary and early abstract artists. Students work in a variety of media and on both large and small works. Tension, shape, frontality, marks, geometry, and space are some of the issues that are addressed.

Prerequisites:      One 200-Level Drawing Elective

Fulfills:            Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**DR310      Advanced Objective Drawing   3 credits**

This course is an opportunity to explore the realms of contemporary objective drawing. Students are asked to infuse drawings with a personal point of view, searching for a sense of originality through use of specific perceptual subjects that may include objects, animals, landscape forms, plants, figures, and maps. The work of contemporary artists who use objective images in unusual ways is discussed. This course requires considerable online image research.

Prerequisites:      One 200-Level Drawing Elective

Fulfills:            Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**DR311      The Artist "Notebook"   3 credits**

Throughout history artist's notebooks have played an important role in the development of visual imagery. They have allowed us, as viewers, to better understand artists' processes, thoughts and imagination. Notebooks have provided artists another "place" for exploration and self-reflection. What is an artist notebook? What form can it take? What creative role can it play? Through the use of notebooks students will explore these questions, developing their chosen methods and materials.

Prerequisites:      One 200-Level Drawing Elective

Fulfills:            Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**DR315      Advanced Drawing Workshop   3 credits**

Assigned and student-initiated projects encourage the development of a series of related works. Initiating and sustaining ideas, the expressive possibilities of black-and-white and color media, and the formal integrity of a drawing are some of the issues explored. Frequent lectures, critiques, and field trips.

Prerequisites:      One 200-Level Drawing Elective

Fulfills:            Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**DR316      Drawing III: Nature and Abstraction   3 credits**

This course introduces the historical and contemporary use of nature as a source for abstraction. Students develop drawing ideas based on observation and interpretation of natural phenomena. Through a series of specific subject units (the human body, macro/micro worlds, geological and botanical subjects, landscape forms and weather) students learn to integrate abstract forms and content in drawing. Issues of scale, form, space, surface tension and mark making will be stressed.

Prerequisites:      One 200-Level Drawing Elective

Fulfills:            Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**DR320            Plasticity and Space    3 credits**

This course assumes that all drawings, abstract or representational, idea-based or expressionistic, must deal in some way with the organization of space. Students explore the use of formal structural elements in painting from Giotto to the present day. Working from still-life motifs and from the model, students discover how spatial relationships seen in nature can be expressed in drawing through the use of shifting, interacting planes, opposing movements of spatial forces, and the creation of large volumes which contain and lend coherence to smaller forms.

Prerequisites:        One 200-Level Drawing Elective

Fulfills:              Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**DR330            Drawing III: Myth, Metaphor, and Symbol    3 credits**

This course explores historical and contemporary visual approaches to mythology, metaphor, and symbol. Sources may include western and non-western myths, symbolism, and psychoanalytic theory. A wide range of reference will provide a framework for drawing and painting projects that stress the personal integration of idea, image, and materials.

Prerequisites        One 200-Level Drawing Elective

Fulfills:              Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**DR399            Topics in Drawing    3 credits**

This course provides an in-depth study of a topic in Drawing. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:        Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills:              Advanced Drawing Elective; 300-Level Studio Elective

**DR900            Independent Study in Drawing    3 credits**

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites:        Permission of Instructor

Fulfills:              To be determined by faculty approval

**PN200            Painting I: Painting, Color & Light    3 credits**

Students investigate and apply color theory through exploration and practice using paint media with supporting digital strategies. The seven major color contrasts are explored through various formats, organized palettes, the mechanics of color mixing and sustained painting from direct observation. Subject matter includes the still life, interior, portrait and landscape as well as non-objective designs. This course prepares students in various disciplines for upper level studies while cultivating their personal sense of color. Critique, readings, research and slide presentations that focus on the relationships underlying historic and contemporary artworks, complement this studio focused course

Prerequisites:        None

Fulfills:              Painting I Requirement (Illustration and Painting Students); Studio Elective; Prerequisite for all 200-level Painting courses

**PN205            Painting II: Nature and Abstraction    3 credits**

This course introduces the historical and contemporary use of nature as a source for abstraction. Students will develop painting ideas based on observation and interpretation of natural phenomena. Issues of scale, color, form, space, surface tension, and paint quality will be stressed.

Prerequisites:        Painting I: Painting, Color and Light

Fulfills:              200-Level Painting Elective (Painting students); Studio Elective

**PN213            Painting II: Figure Painting    3 credits**

Working from observation of clothed and life models, students create paintings of figures that explore a range of expressive options. Formal and material issues of painting are emphasized in tandem with a focus on composition and content. Students investigate gesture and human expression through in-class and homework assignments. A wide variety of traditional and contemporary figurative work is introduced to discuss related issues for each painting project.

Prerequisites:        Painting I: Painting, Color and Light and Life Drawing I

Fulfills:              200-Level Painting Elective (Painting students); Studio Elective

**PN215          Painting II: Mixed Media   3 credits**

A variety of new materials is used in contemporary painting. Students create personal aesthetic statements through the inherent nature of alternative materials, including mark-making in acrylic and oil; wall constructions and assemblage; and other alternative materials. At the end of the semester, students develop a coherent series of independent works in mixed media.

Prerequisites:      Painting I: Painting, Color and Light, and one 200-Level Drawing Elective  
Fulfills:            200-Level Painting Elective (Painting students); Studio Elective

**PN220          Painting II: Abstract Painting and the Figure   3 credits**

This course explores the relationship between figuration and abstraction. Students work with the conceptual contributions of such twentieth-century modernists as Matisse, Picasso, DeKooning, Johns, and the New Image Painters. Subject matter is discovered through imagination and contact with real and photographed objects, figures, and space. Traditional and nontraditional painting materials are employed.

Prerequisites:      Painting I: Painting, Color and Light  
Fulfills:            200-Level Painting Elective (Painting students); Studio Elective

**PN225          Painting II: Color Issues   3 credits**

A course expanding further on color issues in painting. Some of these are luminosity, iridescence, color assimilation, space, color as form, color as content, and color palettes of historic and contemporary painters. Although past and present views on the use of color in art are investigated, emphasis is placed on the student's personal interpretation and the use of color principles.

Prerequisites:      Painting I: Painting, Color and Light  
Fulfills:            200-Level Painting Elective (Painting students); Studio Elective

**PN230          Painting II: Landscape   3 credits**

This course explores the broad range of landscape and cityscape painting. Elements of color, structure, viewpoint, and paint handling common to both contemporary and historical landscape painting will be stressed. Both outdoor and studio methods will be introduced, with special emphasis on personal interpretation.

Prerequisites:      Painting I: Painting, Color and Light  
Fulfills:            200-Level Painting Elective (Painting students); Studio Elective

**PN235          Painting II: Nonobjective Painting   3 credits**

This course addresses the potential of painting as pure abstraction independent from representation. Students extend their understanding of artistic intention, design, and materials through the exploration of a variety of media and strategies. Students are challenged to explore form, line, color and scale as elements of a powerful and unlimited visual language. Among the artists who will be discussed are Malevich, Kandinsky, Mondrian, Delaunay, Pollock, Louis, Martin, Riley, Marden, and Kusama.

Prerequisites:      Painting I: Painting, Color and Light  
Fulfills:            200-Level Painting Elective (Painting students); Studio Elective

**PN238          Painting II: Image and Object   3 credits**

This course investigates contemporary drawing and painting and its intersection with sculpture, exploring and stretching traditional boundaries. Students will create art projects that are material driven to arrive at new possibilities. Artists who navigate the territory of 2D and 3D will be introduced and students will respond in the making of their own work and in critiques. Students will be introduced to "objectness" and consider relationships between artwork and the wall, the floor and the ceiling. Opening up the drawing and painting process beyond paper and canvas allows students to consider alternative approaches to utilizing materials, surfaces, tools, techniques and relationships to space.

Prerequisites:      Observation I, Painting I: Painting, Color and Light, and Studio I  
Fulfills:            200-Level Painting Elective (Painting students); Studio Elective

**PN240 Landscape Painting in Italy (Viterbo) 3 credits**

This course explores a wide range of approaches to landscape painting, focusing primarily on the unique environment of the medieval city of Viterbo, surrounding countryside and gardens. Students study composition, color, light and space, and are encouraged to work with a variety of media. Both outdoor and studio methods will be introduced with special emphasis on personal objectives.

Prerequisites: Painting I: Painting, Color and Light or Permission of Instructor  
Fulfills: 200-Level Painting Elective (Painting students); Studio Elective

**PN245 Painting II: Contemporary Painting Practice 3 credits**

This course is a survey of contemporary painting practice that introduces a student to a variety of methods, mediums and materials. The topics may include the construction and presentation of painting supports and grounds, the specific properties of pigments and mediums, and the unique advantages of acrylics, oils. This course cites modern and contemporary painters, both figurative and abstract. Throughout the semester, students explore the various methods and materials enabling them to better access the expressive powers of painting.

Prerequisites: Painting I: Painting, Color and Light  
Fulfills: 200-Level Painting Elective (Painting students); Studio Elective

**PN250 Painting II: Collage Projects 3 credits**

This course is designed to investigate the intersection of technology, traditional collage and mixed media approaches. Researching historical and contemporary practice, students develop a series of work using photo compositing techniques, traditional collage and mixed media approaches. In addition to using computer imaging programs, students explore collage using a variety of materials, including paper, scanned images and element, paint cloth and objects. Working in turn from objective sources and imagination, or by setting up formal and expressive objective to be 'solved', students research and develop their work in a series format. There is an emphasis on the formal and expressive issue related to each collage, and to resolving relationships and structure key to each work.

Prerequisites: Painting I: Painting, Color and Light  
Fulfills: 200-Level Painting Elective (Painting students); Studio Elective

**PN255 Painting II: Objective Painting 3 credits**

This course builds understanding of color theory, abstraction and composition with observational painting and drawing referencing still life, figure and interior space. Students work with traditional and water based oil as well as oil sticks and other drawing materials, make their own painting panels, learn to use indirect and direct painting techniques. Color theory and the practice of picture making, based on rigorous observation, is further supported by digital tools and strategies to strengthen and expand the potential of work in each project's series as the semester progresses. Students begin with studying the methods of the painters in the Renaissance and proceed, through image presentations, research and studio projects, examining strategies relevant to painting and illustration in the present era.

Prerequisites: Painting I: Painting, Color and Light  
Fulfills: 200-Level Painting Elective (Painting students); Studio Elective

**PN299 Topics in Painting 3 credits**

This course provides an in-depth study of a topic in Painting. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.  
Fulfills: 200-Level Painting Elective (Painting Students); Studio Elective

**PN305 Painting III: Painting and the Photograph 3 credits**

This course explores ways that photography has profoundly affected painting. Projects in such areas as photographic note-taking, appropriation, media manipulation, and collage emphasize the use of photographic processes to create an expanded definition of painting.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective  
Fulfills: 300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN316      Painting III: Alternative Materials    3 credits**

In this continuation of Painting II: Mixed Media, students explore a variety of alternative grounds and supports, including shaped canvases, assemblage, and industrial materials. Through a sequence of assignments, students create independent works incorporating a range of alternative materials that relate to a particular theme or reflect a personal direction. Contemporary artists who employ nontraditional materials and mixed media are discussed.

Prerequisites:      Painting I: Painting, Color and Light and Painting II: Mixed Media or Permission of Instructor

Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN320      Painting III: Abstract Painting    3 credits**

This course examines formal, psychological and spiritual concerns of abstract painting that originate from the work of modern and contemporary abstractionists. The focus of this course is on finding and organizing sources for abstract imagery.

Prerequisites:      Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN330      Painting III: Myth, Metaphor, and Symbol    3 credits**

This course explores historical and contemporary visual approaches to mythology, metaphor, and symbol. Sources may include western and non-western myths, symbolism, and psychoanalytic theory. A wide range of reference will provide a framework for drawing and painting projects that stress the personal integration of idea, image, and materials.

Prerequisites      Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN335      Painting III: Workshop    3 credits**

This course is structured to allow students the opportunity to develop a group of related works. A wide range of figurative and abstract approaches is encouraged. Slide presentations, discussions, and critiques provide a basis for critical judgment. This course is recommended for all third year painting students.

Prerequisites:      Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN338      Painting as Object    3 credits**

This course investigates contemporary drawing and painting and its intersection with sculpture, exploring and stretching traditional boundaries. Students will create paintings that exist both as image and as object. Artists who navigate the territory of 2D and 3D will be introduced and students will respond in the making of their own work and in critiques. Students will look at "objectness" and consider relationships between art work and the wall, the floor and the ceiling. Opening up the drawing and painting process beyond paper and canvas allows students to consider alternative approaches to utilizing materials, surfaces, tools, techniques and relationships to space. This course provides opportunities for students to reflect upon the myriad of possibilities inherent in contemporary art-making.

Prerequisites:      Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN340      Painting III: Contemporary Approaches to Landscape    3 credits**

Contemporary Approaches to Landscape offers students the opportunity to develop their understanding of color theory/formal elements and expressive ambitions with spatial orchestration as point of departure. Through research, analysis and observation students employ strategies of mentor artists such as Diebenkorn, Bischoff, Hoffman, Celmins, and progressing to contemporary artists. Media exploration for further development will be integrated in to each project, research, communication and critical thinking.

Prerequisites:      Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN345      Painting III: Visual Systems   3 credits**

This course is an overview of visual systems used by artists, both past and present, to organize a two-dimensional surface. Student projects examine traditional and non-traditional methods such as flat and deep space, scale, color, and contemporary mathematical and language systems. Comprehension and practice in the fundamentals of visual organization increase the student's ability to make effective expressive statements.

Prerequisites:      Painting I: Painting, Color and Light and one 200-Level Painting Elective  
Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN350      Painting IV: Visiting Artist   3 credits**

This course, conceived and taught by a visiting painter, prepares the student for the senior program of self-directed study. Within a course format that focuses on assigned projects, discussions, and critiques, each student is expected to produce a body of related works.

Prerequisites:      Painting I: Painting, Color and Light and one 200-Level Painting Elective  
Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN355      Painting III: Advanced Color Workshop   3 credits**

Students explore and apply issues and concepts relating to the use of color as a driving force in the making of art in this advanced multi-media workshop. The course will focus on the integration of color, form, and content, and the uses of color in formal and emotive content. Emphasis will be placed on helping the student develop a cohesive body of work to present for admission to Senior Seminar.

Prerequisites:      Painting I: Painting, Color and Light and one 200-Level Painting Elective  
Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN365      Painting III: Life Painting Workshop   3 credits**

Various means of painting the human form are studied, using under- and over-painting, alla prima, impasto, glazing, etc. Composition, mood, color, and scale are stressed. Each student is expected to produce a body of independent related work.

Prerequisites:      Life Drawing II; Painting I: Painting, Color and Light and one 200-Level Painting Elective  
Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN399      Topics in Painting   3 credits**

This course provides an in-depth study of a topic in Painting. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:      Prerequisites will be developed in conjunction with the course description for each topic.  
Fulfills:            300-Level Painting Elective (Painting Students); 300-Level Studio Elective

**PN900      Independent Study in Painting   3 credits**

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites:      Permission of Instructor  
Fulfills:            To be determined by faculty approval

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## Photo/Video/Film

### **PH204 Photographic Media I 3 credits**

This class is an introduction to the tools, materials and aesthetics of photographic imaging. Students explore the basic principles of photography while they complete a series of assignments geared towards developing their technical and conceptual abilities. Issues related to camera vision, representation and picture interpretation are studied. Historical and contemporary image making is examined and analyzed through readings and class discussions. Students will engage analog, digital still and time-based visual imaging options. Class critiques follow the completion of each assignment as well as the final class project.

Prerequisites: None

Fulfills: Photographic Media I Requirement (Photo/Video/Film and Graphic Design students); Studio Elective

### **PH215 Landscape Photography in Italy (Viterbo) 3 credits**

This course is administered by the Director of the Italy Program and makes use of the environment and locale of the residency program in Italy. The structure of different types of photographic work, and the requirements and problems associated with each, will be used as tools to focus one's photographic perception of the residency experience. Assignments are designed to narrow the student's image choices, and produce images which go beyond generalization or literal representations. Weekly assignments will include editorial photography, visual narratives, and approaches to landscape/environment. Emphasis will be on producing images within each assignment that translate the experience of the photographer. Readings and slide lectures will introduce the concepts and potentials of each project. There will be weekly assignments and a final critique will occur in October, where all students will show their final portfolio.

Prerequisites: Photographic Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); Studio Elective

### **PH225 3-D Computer Graphics 3 credits**

This course is designed for the fine artist, illustrator, or designer who is interested in exploring 3-D computer modeling and rendering as a visualization tool for sculpture and 2-D image making. Students become literate in the conceptual and technical skills necessary to work within a 3-D computer environment while completing projects which are applicable to different areas of concentration. Students learn to build polygonal objects using 2-D to 3-D transformation techniques; apply and manipulate surface attributes; design and build 3-D environments; and create hybrid imagery using a variety of software tools and output options including print, video tape, and the web. This course covers a brief history of 3-D computer modeling, as well as discussions regarding contemporary issues surrounding animation and virtual reality, an introduction to key frame animation, and the work of artists working in the medium.

Prerequisites: None

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); Studio Elective

### **PH230 Photographic Media II 3 credits**

Students continue their inquiry into analog and digital photographic imaging processes. The class covers issues of representation, image context and meaning, structural variations, picture relationships, series and sequence, scale and output options. Image capture and output technologies are utilized as a means for creating, manipulating and editing content. Alternative presentation considerations are also examined. Students will fulfill assignments and present their work for critique.

Prerequisites: Photographic Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); Studio Elective

### **PH235 Experimental Film 3 credits**

This course is an introduction to Super- 8 and 16mm film making through hands-on experience with the photochemical process. The course covers the skills required to produce non-sync films (that do not have sound recorded at the same time) from concept through completion. The course covers: basic photographic skills, working with Super- 8 and 16mm film cameras, choosing film stocks, film developing, and project planning. This class also covers lighting, working with a film laboratory, analyzing footage, film logging and editing, digital conversion and non-linear editing. Students will plan, shoot, develop and edit short non-sync films outside of class for in-class viewing and critique.

Prerequisites: Photographic Media I or Permission of Instructor  
Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); Studio Elective

### **PH240 Audio and Video Media I 3 credits**

This course examines contemporary theories of audio and video media production. Students explore the fundamental technologies of capturing and recording audio and video content, and investigate the structural components and creative elements of editing, manipulation, effects, and time. Assignments examine the relationship between art and media, covering topics that could include advertising, documentaries, the news, political campaigns, and personal identity. Various theories, concepts and methods of critical viewing are examined through a series of readings, class discussions and the screening of various artists' works. Students will complete multiple assignments and present them for critique.

Prerequisites: None  
Fulfills: Audio and Video Media I Requirement (A+IM students and Photo/Video/Film students); Studio Elective

### **PH250 Audio and Video Media II 3 credits**

This class concentrates on the production and viewing of video work. Students work on individual and group projects throughout the semester. Emphasis is placed on exploration of the elements of time, sound, narrative and non-narrative structure within a context of personal experience and the traditions of video art.

Prerequisites: Audio and Video Media I  
Fulfills: Audio and Video Media II Requirement (Photo/Video/Film students); A+IM 200-Level Elective (A+IM students); Studio Elective

### **PH252 Digital Media I 3 credits**

This course will acquaint students with the technical as well as creative possibilities of digital media. Contemporary as well as historic use of image manipulation, correction, enhancement and alteration will be covered through a series of sequential lectures, demos and assignments. The evolving construction of the camera itself, changing software options and current printing technologies will be explored with special attention to their impact on the visual working environment. Students will write a proposal for a personal project with special emphasis on the relationship of content and technology within their chosen topic.

Prerequisites: Photographic Media I  
Fulfills: Digital Media I Requirement (Photo/Video/Film students); Studio Elective

### **PH260 Documentary I 3 credits**

This course introduces students to documentary practices while emphasizing a cross-disciplinary and multi-media approach. This course examines documentaries as a means to represent facts, issues and events. A variety of contemporary forms of documentary media production and modes of visual representation are discussed, analyzed and employed. Assignments are designed to introduce the tools, technologies and core concepts of making documentaries which includes story research, form and structure, interviewing techniques, location and field work, story development, editing and presentation. The role, rights and responsibilities of the documentary producer are also covered. Critical viewing of various documentary works and genres provides historical and contemporary perspectives. Students present their projects in class and are critically evaluated by their peers and instructor.

Prerequisites: Photographic Media I or Audio and Video Media I or Permission of Instructor  
Fulfills: Documentary I Requirement (Photo/Video/Film students); A+IM 200-Level Elective (A+IM students); Studio Elective

### **PH299      Topics in Photography and Video    3 credits**

This course provides an in-depth study of a topic in Photography and Video. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:      Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills:            Photo/Video/Film Elective (Photo/Video/Film students); Studio Elective

### **PH305      Studio Photography    3 credits**

The studio has become the chosen area of many contemporary fine art photographers. Still life, portraiture, and studio installations will be covered with strong attention to the support of image content using a variety of different staging and lighting techniques. Ambient, continuous source lights and strobe lights will be covered as well as aesthetic interpretations of subject matter and light. A final print portfolio will be required.

Prerequisites:      Photographic Media I and Digital Media I

Fulfills:            Studio Photography Requirement (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH315      Photographic Applications    3 credits**

Course Description: The goal of this course is to give students an understanding of professional and fine art aspects of the photographic medium. Various categories, in both advertising and editorial such as architecture, fashion, still life, sports and others will be discussed and assignments geared towards the exploration of each area. Also covered are marketing, self-promotion, resumes, client proposals, copyright and the knowledge of business organizations such as ASMP that serve as a support and resource for the working artist. Multiple independent projects with written proposals and hard copy prints will be required along with a final portfolio in book form.

Prerequisites:      Studio Photography and Digital Media I

Fulfills:            Photographic Applications Requirement (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH326      Multi-Media I    3 credits**

This course is an introduction to interactive non-linear thinking using digital tools. A series of short exercises explore the relationships and transitions between images and other forms of information such as video, animation, sound and text. The various functions of interactive media are covered and may include CD-ROM production, kiosk design and Internet applications.

Prerequisites:      Digital Media I or Using Images or Permission of Instructor

Fulfills:            Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH327      Multi-Media II    3 credits**

Using the technical and conceptual skills developed in Multi-Media I, students continue their investigation of time-based media, animation and interactivity. A series of advanced exercises focusing on usability, information management and interface design lead to a final project. Through research and the development of flowcharts and storyboards, students build a final presentation supported by in-class discussion and review.

Prerequisites:      Multi-media I

Fulfills:            Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH330      Advanced Color Projects    3 credits**

Students investigate light and color as it is physically manifested and the manner in which it is represented in the digital realm. This class covers the conceptual and theoretical aspects of color, human perception, and intention. Readings, class discussions and the analysis of works by artists using color materials will provide context and insight. Students will produce a portfolio of images that demonstrates an advanced understanding and use of color as an integral component of their project's content. Students will present their work and final project for critique.

Prerequisites:      Photographic Media II or Permission of Instructor

Fulfills:            Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH340 Contemporary Issues and Photography 3 credits**

This class offers students an opportunity to work with various combinations of image components. Students experiment with original/ appropriated image elements and image / text combinations to create new meaning. Explorations include issues of identity, gender, culture and religious beliefs in the context of contemporary thought. Readings, videos and other artist's works will be used to trigger discussions prior to the given topics.

Prerequisites: Digital Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH345 The Electronic Portfolio 3 credits**

This course is an in-depth exploration of evaluating, editing and sequencing images, using wide criteria for selection, while focusing on the changing relationships of the parts to the whole. It covers a large variety of portfolio production options such as; PDF portfolios, on line web portfolios, on demand books, and hard copy generated from computer files. Photography will be the main vehicle for image transfer from different mediums to the computer. The integration of design elements and imagery is also essential for the final project of a personal website. This course is for students in all concentrations who have a sufficient body of work and wish to explore electronic methods of presentation.

Prerequisites: Digital Media I or Permission of Instructor

Fulfills: The Electronic Portfolio Requirement (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH352 Digital Media II 3 credits**

This course is a continuation of Digital Media I with a strong emphasis on combining concept and craft within the context of digital manipulation and personal aesthetic intent. Students examine artists working in digital media, contemporary advances in digital technology, and their effect on the field of art and image making. Students develop proposals for independent projects which demonstrate knowledge of software choices, image construction, editing, sequencing and printing.

Prerequisites: Digital Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH355 Advanced Traditional Photographic Processes 3 credits**

In this advanced course students make exhibition-quality prints using silver based, black and white photographic processes. Topics covered in this class are technical as well as conceptual, they include: issues of traditional photographic representation in a digital world, the cross fertilization of digital and traditional processes, advanced exposure and development of negatives, archival processing and presentation, and techniques that provide for optimum control in the darkroom. Intensive darkroom time and demonstrations of advanced printing control will refine students printing skills. Assignments, independent projects, written and oral presentations, and critiques will challenge and expand students' visual skills and their ability to communicate their ideas. A final portfolio of prints will be presented to receive credit for the course.

Prerequisites: Photographic Media II or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

### **PH358 Media Projects 3 credits**

This is an opportunity for advanced students to work independently or in small groups in a structured critical environment. The final project of this course is a public presentation which incorporates one or more of the following media forms: video, audio, multi-media, film and stills.

Prerequisites: Audio and Video Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

**PH360 Documentary II 3 credits**

This is a course for students who want to continue to pursue the documentary form. The course covers traditional and experimental approaches to documentary using a case study method. A variety of visual imaging systems will be explored, including video, animation, still images, and other historical material. The primary aim of the course is the production of short documentaries based on ideas brought into the class by students or outside clients. Considerable time will be spent in viewing and discussing examples of the form and locating a point of departure for students' individual or group projects.

Prerequisites: Documentary I or Animating Facts, Issues and Events or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

**PH399 Topics in Photography and Video 3 credits**

This course provides an in-depth study of a topic in Photography. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students); 300-Level Studio Elective; Studio Elective

**PH900 Independent Study in Photography 3 credits**

Advanced work in photography, supervised by a designated faculty member

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

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# Printmaking

## **PR200 Relief Printmaking 3 credits**

An introduction to the relief-printing process through woodcut and other relief media. Assignments cover design, drawing, color, and printing techniques with emphasis on individual projects, e.g., broadsides, portfolios and small books.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students); Studio Elective

## **PR205 Screen Printmaking 3 credits**

An introduction to screen printing methods of printmaking using primarily water-based processes and including direct, hand-cut, digital, and photographic stencils. Assignments cover design drawing, color and printing techniques.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students); Studio Elective

## **PR210 Etching 3 credits**

This course is an introduction to the intaglio process of printmaking. Through a series of projects, students develop work in dry point, etching, aquatint, softground, and relief etching. Class structure allows for work in various processes and encourages long-term projects.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students); Studio Elective

## **PR215 Lithography 3 credits**

This course is an introduction to the process of lithographic printing. The expectation is that students find a way to realize their ideas within the technical and conceptual limitations of the lithographic medium. Drawing and design are important; experimentation is encouraged.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students); Studio Elective

## **PR220 Introduction to Print Media 3 credits**

An exploration of contemporary print media that addresses a variety of print processes including digital, photopolymer, transfer, and screen prints. Students are introduced to print applications through a series of projects that engage issues of appropriation, transformation, and iteration. The course is also an introduction to several of the basic principles of transferring in from one surface to another.

Prerequisites: None

Fulfills: Lens, Technology and Time Elective; Printmaking Elective (Printmaking students); Studio Elective

## **PR230 Mixed Multiples 3 credits**

Relief printing, intaglio and screenprinting are the focus of this advanced course wherein traditional printmaking processes are combined with photographic, digital and other industrial or "commercial" processes. Stencils are applied and adapted to a variety of surface materials including metal, plastic, wood and masonite which are treated to produce intaglio, relief and collograph prints. Students experiment with presentations of the multiple in variable and controlled editions, books, installations and hybrid forms.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students); Studio Elective

**PR240      Printmaking and the Public Realm    3 credits**

Working from the tradition of prints as a vehicle for political/social change, students employ traditional studio and commercial printmaking processes to move their work outside the studio to the street to engage a larger public. Projects address site-specific work with an emphasis on conceptual thinking, planning, and collaboration. Work is generated through various interactions among clusters of students with visiting artists and with populations beyond Montserrat. Typical projects might include a billboard, a printed and distributed Ezine, a storefront, installation, exchanges with other institutions, community projects, steamroller workshops, and other outside projects.

Prerequisites:      None

Fulfills:            200-Level Printmaking Elective (Printmaking students); Studio Elective

**PR250      Printmaking in Japan (Niigata, Japan)    3 credits**

This is an introduction to the traditional relief-printing process used in Japanese woodcuts. Assignments will include instruction on composition, drawing, cutting, color, inking, registration, paper preparation and printing techniques with emphasis on developing individual projects. This course is taught in conjunction with printmaking faculty from Niigata College of Art and Design. Course work will be supplemented by museum, temple and gallery visits and will explore both traditional and contemporary printmaking in Japan.

Prerequisites:      None

Fulfills:            200-Level Printmaking Elective (Printmaking students); Studio Elective

**PR299      Topics in Printmaking    3 credits**

This course provides an in-depth study of a topic in Printmaking. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:      Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills:            200-Level Printmaking Elective (Printmaking students); Studio Elective

**PR310      Monoprinting    3 credits**

In this course monoprintmaking techniques are used for drawing. Emphasis will be on the creative and formal, on experimentation as well as on analysis of form. Students work from models, still life, and landscape and transfer the image from plates to paper. Application and wiping of inks, double inking and printing, and additive and subtractive methods are taught. Students learn the monoprint technique as a process of making images from observation as well as from imagination.

Prerequisites:      One 200-Level Printmaking Elective

Fulfills:            300-Level Printmaking Elective (Printmaking students); Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**PR325      Printmaking Workshop    3 credits**

Students work toward the production of a cohesive body of work. Assignments will address contemporary issues in Printmaking such as professional practice, traditional and alternative format and presentation, contemporary and historical traditions in printmaking. Print development, refinement of imagery, technical facility in editioning, curating and presentation are considered in relation to the traditions of fine art printing and collaboration.

Prerequisites:      Two 200-Level Printmaking Electives and 45 credits.

Fulfills:            300-Level Printmaking Requirement (Printmaking students); 300-Level Studio Elective; Studio Elective

**PR330      A Printmaking Portfolio    3 credits**

Students work toward the development and production of an editioned portfolio. Print development, refinement of imagery, technical facility in editioning, curating and presentation are considered in relation to the traditions of fine art printing and collaboration. Students will further their skills in plate preparation, ink qualities and their uses, paper selections, and that which may be explored are documentation and storage of artwork and presenting prints through competitions and galleries. The focus will be on individual development of a portfolio, in addition students may participate in exchange of finished portfolios.

Prerequisites:      One 200-Level Printmaking Elective

Fulfills:            300-Level Printmaking Elective (Printmaking students); 300-Level Studio Elective; Studio Elective

**PR340      Visual Narratives    3 credits**

In this course, students will address their contemporary environment through projects that explore narration, sequence and the series. Drawing, which is the basis of projects, is used to create templates for printmaking. Techniques include etching, monoprinting, relief (including found objects) and combinations of these processes. Artists discussed may include Thomas Nast, Odilon Redon and Goya. Students will be encouraged to utilize their Major interests as well. Course work consists of both directed and individual projects with an emphasis on the integration of drawing and printing, supplemented with seminar style discussion of selected texts.

Prerequisites:      One 200-Level Printmaking Elective

Fulfills:            300-Level Printmaking Elective (Printmaking Students); 300-Level Studio Elective; Studio Elective

**PR345      Printmaking Through the Social Lens    3 credits**

Throughout the advent of the technology to reproduce images, artists have used these tools to help effect changes in their direct environments. From the Gutenberg press and the distribution of knowledge in book form, the Works Progress Administration artists, the propaganda posters of both World Wars, to the movement of independent self-published zines, artists have used the reproducible image to communicate with the world. This course considers the history of printmaking in the context of a studio class. Through the exploration of how artists have used printed matter to communicate with their times students will create directed and self-directed projects based on their research. Clear directed writing about their research will supplement the students' investigations. Techniques may include letterpress, lithography, etching and digital output. By looking at strategies artists have used over time students will appropriate these techniques and ideas into their own work.

Prerequisites:      One 200-Level Printmaking Elective

Fulfills:            Printmaking Elective (Printmaking Students); 300-Level Studio Elective

**PR350      Beyond the Wall    3 credits**

This course is a survey of contemporary issues in printmaking beyond the traditional format of the print displayed on the gallery wall. Students in this class will explore issues of iteration, scale and installation in contemporary print work with an emphasis on moving beyond the rectangle. Projects may include both digital and traditional processes and will explore both 2-D and 3-D formats. Artists for discussion will include Nancy Spero, Judy Pfaff, Swoon, Nicola Lopez, Dennis McNett and Ryan McGinnis.

Prerequisites:      One 200-Level Printmaking Elective

Fulfills:            Printmaking Elective (Printmaking Students); 300-Level Studio Elective

**PR399      Topics in Printmaking    3 credits**

This course provides an in-depth study of a topic in Printmaking. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites:      Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills:            300-Level Printmaking Elective (Printmaking Students); 300-Level Studio Elective

**PR900      Independent Study in Printmaking    3 credits**

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites:      Permission of Instructor

Fulfills:            To be determined by faculty approval

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# Sculpture

## **SC200 Sculpture I: Materials and Processes 3 credits**

Students are introduced to basic techniques and practices of sculpture using materials such as wood, plaster, cold metal and found objects. Projects involve objects, constructions, and assemblage culminating in comprehensive final works. Group critiques, discussions and slide lectures complement the in-class working sessions.

Prerequisites: Studio I or Permission of Instructor

Fulfills: Sculpture I Requirement (Sculpture students); Studio Elective

## **SC205 Sculpture II: Object and Idea 3 credits**

Building on the knowledge of tools, materials, and processes of Sculpture 1, students investigate approaches to contemporary sculpture practice. A series of conceptually driven projects introduce core modes of creating meaning through object making. Projects will consider materiality, process, and site as core issues of contemporary sculpture practice. Written reflection, reading, discussion, presentation and critique balance in-class work time.

Prerequisites: Sculpture I or Permission of Instructor

Fulfills: Sculpture II Requirement (Sculpture students); Studio Elective

## **SC206 Ceramic Sculpture 3 credits**

This course covers basic methods of hand-building and investigates experimental use of clay as a sculptural medium. Students gain an understanding of the transformative nature of clay from a plastic to rigid state. Basic techniques include pinching, slab forming, coil building, carving and press forming to create freestanding and relief forms. More experimental uses of clay introduce cross-disciplinary and larger scale options. Slide and video presentations referencing historical and contemporary work will supplement the studio work.

Prerequisites: Studio I or Permission of Instructor

Fulfills: Sculpture Elective (Sculpture students); Studio Elective

## **SC207 Sculpture: Multiples and Series 3 credits**

This course introduces students to a wide range of mold-making processes with which to create sculptural work. Students investigate the application of multiples in relief structures, free-standing forms and installation. Contemporary and more traditional techniques are explored using plaster, clay, wax, latex and paper pulp. Students work on a series of conceptually related projects providing the opportunity to explore personal aesthetic in depth. Slides, readings and documentation drawn from contemporary and historical sources supplement the course.

Prerequisites: Studio II

Fulfills: Sculpture Elective (Sculpture students); Studio Elective

## **SC212 Fabrication Methods in Wood 1.5 credits**

Students gain an understanding of the material characteristics of wood through the proper use of tools and a variety of construction techniques. The course begins with a series of simple projects (a frame, a small shelving unit, and a box) that introduce the use of the table saw, miter saw, joiner plane, and several methods of joinery. Students further develop skills by planning and executing projects of their own choosing. More advanced methods such as spline joint, frame, and panel construction, and lamination procedures to produce curved forms are covered in the second half of the semester. The course will be beneficial both to those wishing to acquire woodworking skills for the first time and those who are already familiar with the basics and want to gain greater proficiency.

Prerequisites: Studio II or Permission of Instructor

Fulfills: Fabrication Methods Requirement (Sculpture students); Fabrication Methods Requirement Elective (Printmaking students); Studio Elective

**SC213      Fabrication Methods in Metal I    1.5 credits**

Students learn technical and practical methods used to manipulate metals into objects of their own design. The course begins with the basic processes of oxy-acetylene bending, welding, and cutting, followed by more extensive methods of mig welding, plasma cutting, brazing, and stick welding. The course is beneficial both to those wishing to acquire skill in this area for the first time and those who are already familiar with the basics and who want to gain greater proficiency.

Prerequisites:      Studio I

Fulfills:            Fabrication Methods Requirement (Sculpture students); Fabrication Methods Requirement Elective (Printmaking students); Studio Elective

**SC214      Fabrication Methods in Metal II    1.5 credits**

Students will learn advanced technical and practical methods used to manipulate metals into objects of their own design. The course is a continuation of SC213 and begins with an over view of the basic processes of oxyacetylene bending, welding, and cutting, followed by more extensive methods of mig welding, plasma cutting, brazing, and stick welding. Students will then expand upon this to include basic blacksmithing. This practice will stress more advance fabrication methods in mechanics and structure of metal sculpture. It is designed to benefit those who are already familiar with the basics and want to gain greater proficiency in metalworking.

Prerequisites:      Fabrication Methods in Metal I

Fulfills:            Studio Elective

**SC215      Observation in 3D    3 credits**

Building on Observation 1 & 2, this course investigates the skills and concepts of modeling from the human form and objects in environments. Students work in class from live models and still life on a series of studies that stress form, structure, gesture, and spatial relationships. Historic and contemporary use of observation in three dimensions will be considered through research and discussion.

Prerequisites:      Observation 2 or Permission of Instructor

Fulfills:            200-Level Sculpture Elective (Sculpture students); Studio Elective

**SC218      Flexible Structures    3 credits**

In this course, students explore the relationship of the internal structure of form and its surface through the manipulation of flexible materials and texture. Working primarily with paper and cloth, along with wood, wire and stiffening agents, students devise a variety of methods to create structure. Emphasis is placed on expressive use of material and investigation of the interdependence of material and form. Slides, readings and documentation drawn from contemporary, as well as other sources supplement the course.

Prerequisites:      Studio I

Fulfills:            Sculpture Elective (Sculpture students); Studio Elective

**SC220      Interior/Exterior Installation    3 credits**

In this course, students explore a variety of materials and approaches to sculpture in relation to specific in-door and out-door sites (chosen by instructor and students). Students look at how the evolution of a sculpture, sculptural activity and personal voice are affected by external considerations such as: location, physical conditions, usage and viewer response. Within this context the course will also touch upon contemporary issues surrounding Public Art. Students will be given the opportunity to execute a work of "public art" during the semester.

Prerequisites:      Fabrication Methods or Sculpture I

Fulfills:            Sculpture Elective (Sculpture students); Studio Elective

**SC225      Warm Glass Methods    3 credits**

This course is designed to teach the basic skills for working with kiln formed glass: fusing, inclusion, slumping (thermoforming), frit casting, kiln casting, pate de verre, and using molds and drop rings to produce forms. Each student designs a project in each area, while learning how to operate a kiln, glass grinder, and glass cutter. We will look at contemporary sculpture in glass, and how it can be incorporated into sculptural practice.

Prerequisites:      Studio I

Fulfills:            200-Level Sculpture Elective (Sculpture students); Studio Elective

**SC255 Puppets 3 credits**

This course will introduce the methods and processes of building sturdy and movable character puppets. While there is a particular emphasis on creating characters for stop motion animation, students interested in more traditional puppet performance can also benefit from the variety of assembly techniques explored. Topics covered include armature building, simple performative storytelling, character creation, basic sewing, and construction with foam, plasticine clay and found materials. Students will also explore digital and 3d printing tools to develop iterative features and lip-syncing for stop motion animation.

Prerequisites: None

Fulfills: A+IM 200-Level Elective (A+IM students); 200-Level Sculpture Elective (Sculpture students); Studio Elective

**SC299 Topics in Sculpture 3 credits**

This course provides an in-depth study of a topic in Sculpture. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 200-Level Sculpture Course (Sculpture students); Studio Elective

**SC305 Sculpture Workshop 3 credits**

Students define and intensify individual approaches to art making, by proposing and completing a series of related works in chosen materials, forms, and themes. Individual research of critical issues, group discussions of writings about sculpture, and writing by artists are important aspects of the course. There is an additional emphasis on planning, documentation, exhibition, and public presentation of work as students develop their proposal for application to Senior Fine Arts Seminar.

Prerequisites: Sculpture II or Permission of Instructor

Fulfills: Sculpture Workshop Requirement (Sculpture students); 300-Level Studio Elective; Studio Elective

**SC309 Kinetic and Interactive Sculpture 3 credits**

This course provides technical skills and an aesthetic vocabulary for students using kinetic and robotic devices in their work. Following a rudimentary introduction to electronics, students build simple kinetic devices that explore issues of gesture, initiation, duration, delay and action/reaction. Initial projects will involve connecting motors, gears, sound, lights, and other devices to sensors (motion, light, sound, pressure) in response to viewer presence. In the second half of the semester students integrate computer control into the creative process, beginning with a history of automatons, robotics and interactive artworks. Using programming, students alter the behavior of devices they have constructed using software timers, counters, and sensitivity control.

Prerequisites: Sculpture I for Sculpture concentrators; 45 earned credits for non-Sculpture concentrators

Fulfills: Digital Sculpture Elective or 300-Level Sculpture Elective (Sculpture students); 300-Level Studio Elective; Studio Elective

**SC330 Drawing in Space 3 credits**

Drawing is a vital tool to all artists for visual communication. Our understanding of drawing is often limited to specific materials used within a two dimensional frame. This course challenges students to bring what they know about line, pattern, shape, mark-making, shadow, surface, texture, etc. to a three dimensional space. Students will explore how working in literal space can change our perception of drawing and how drawing can expand our perception of sculpture, through exploration with material and technique, drawing, installation and object making.

Prerequisites: Sculpture I and Life Drawing I

Fulfills: 300-Level Sculpture Elective or Advanced Drawing Elective (Sculpture students); 300-Level Studio Elective; Studio Elective

**SC335 Innovations in Stone and Wood 3 credits**

This course is designed to investigate and challenge traditional approaches to the carving of wood and stone. As such, after basic techniques of carving are addressed for materials, other issues pertaining to subtractive and additive methods for creating sculpture will be explored. Studio time will be engaged with the consideration of mixed media and multiple forms within which the carved form will become a part of the composition. Assigned and student driven projects will be undertaken throughout the term. An on-going dialogue discussing contemporary sculptors<sup>1</sup> work in these mediums as well as group and individual critiques of individual projects will augment the studio work. A field trip will be undertaken during the semester if time permits.

Prerequisites: Sculpture I

Fulfills: Sculpture Elective (Sculpture students); 300-Level Studio Elective; Studio Elective

**SC399 Topics in Sculpture 3 credits**

This course provides an in-depth study of a topic in Sculpture. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 300-Level Sculpture Course (Sculpture students); 300-Level Studio Elective

**SC900 Independent Study in Sculpture 3 credits**

Advanced work in sculpture, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

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## Senior Fine Arts Seminar

### **FA400 Senior Fine Arts Seminar I 6 credits**

Senior Fine Arts Seminar I & II is a yearlong major program of independent studio work. Students may choose to concentrate in animation, painting, photography, printmaking, sculpture or self-directed study. The Senior Seminar Program requires and fosters a high degree of self-discipline, seriousness and artistic maturity as each student prepares a substantial body of work under the guidance of seminar instructors and faculty advisors. A faculty committee meets with each student over the course of the semester to discuss the student's work and progress in the program. Each Senior Seminar participant works independently in a designated studio space and produces a coherent body of artwork by the end of the academic year.

Senior Fine Arts Seminar I and II are six credit courses that meet twice a week. The program consists of three components. The first addresses the development of critical awareness through discussions of assigned readings with an art historian specializing in contemporary art. The second component involves studio based group interactions that often include the participation of a visiting artist. In conjunction with these interactions, each student works closely with a faculty advisor throughout their senior year. Senior Fine Arts Seminar participants are expected to work intensively in their studios beyond the required weekly meetings to successfully complete the program and receive credit.

At the conclusion of the senior year, each student presents a comprehensive body of work in a group thesis exhibition. Senior work is also exhibited to the public in a graduation exhibition.

Prerequisites: See Senior Program Entrance Criteria

Fulfills: Senior Fine Arts Capstone Requirement (Painting, Photo/Video/Film, Printmaking, and Sculpture students); A+IM Capstone option (A+IM students); Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary students)

### **FA401 Senior Fine Arts Seminar II 6 credits**

Senior Fine Arts Seminar I & II is a yearlong major program of independent studio work. Students may choose to concentrate in animation, painting, photography, printmaking, sculpture or self-directed study. The Senior Seminar Program requires and fosters a high degree of self-discipline, seriousness and artistic maturity as each student prepares a substantial body of work under the guidance of seminar instructors and faculty advisors. A faculty committee meets with each student over the course of the semester to discuss the student's work and progress in the program. Each Senior Seminar participant works independently in a designated studio space and produces a coherent body of artwork by the end of the academic year.

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At the conclusion of the senior year, each student presents a comprehensive body of work in a group thesis exhibition. Senior work is also exhibited to the public in a graduation exhibition.

Prerequisites: See Senior Program Entrance Criteria

Fulfills: Senior Fine Arts Capstone Requirement (Painting, Photo/Video/Film, Printmaking, and Sculpture students); A+IM Capstone option (A+IM students); Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary students)